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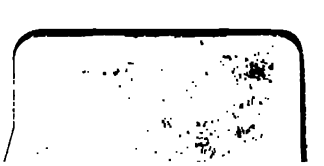

MONUMENTAL MEMORIALS:

BEING

DESIGNS

FOR

Headstones and Mural Monuments.

PART I.

BY

J. W. HALLAM, ARCHITECT.

LONDON:
JOSEPH MASTERS, ALDERSGATE STREET,
AND NEW BOND STREET.
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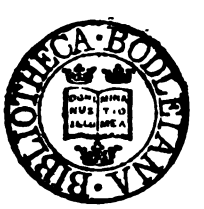


TO

JAMES PEARSE ST. AUBYN, Esq.,

AS AN ACKNOWLEDGMENT OF MANY FAVOURS RECEIVED

WHILE HIS PUPIL,

AND IN APPRECIATION OF HIS SKILL AND TASTE IN ARCHITECTURE,

THIS WORK

IS WITH MUCH RESPECT DEDICATED BY

THE AUTHOR.

PREFACE.

THE object of the present work is to follow up those previously published on the subject, its chief aim being to increase and vary the designs as suggested in the Rev. F. E. Paget's excellent and well known "Tract upon Tombstones." In that little work so many obvious reasons are given why those who are about to erect memorials should not follow the then usual unsightly style of monuments, that it would be useless here to offer further arguments in favour of the amendment he proposes; and it must be a source of gratification to Mr. Paget and others who have striven to bring about a reform, to see so many acting upon their suggestions, and erecting memorials which, while possessing beauty in appearance, are Christian in design, and fill the mind with reverential thoughts.

No more fitting emblem can mark the Christian's grave than that of the Cross on which his SAVIOUR died, and in Whom he now rests until the last trumpet shall sound when through that Cross he looks for a joyful resurrection. No boasting words should tell how faultless was the character of him who lies beneath, but rather should his earthly course be finished with an humble prayer for mercy and forgiveness, leaving alone the past and looking only to GOD. If he were kind, affectionate, charitable, what need to record it o'er his grave? they are Christian virtues, without them what would he have been?

Were he clever, talented, gifted above his neighbours, God gave him those gifts to use to His glory, and not only will he be required to account for them, but also for their improvement and increase. Humility alone should ever forbid anything like self-praise, or an epitaph which extols the person commemorated, multiplying his good qualities; but it has been shown that numbers of such exist, and who in reading them can doubt that the poet's words were true?—

> "When all is done, upon the grave is seen
> Not what he was, but what he should have been."

It is intended to divide this work into two parts, of which this is the first, treating principally of Headstones, with a few memorial designs for insertion in the walls of churches, to supersede those slabs and monuments whose general ugliness and heathen symbolism render them so inappropriate and offensive a decoration for the walls of a Christian edifice.

Much has been done of late years to revive the architecture of the middle ages, and with good success: and especially as regards church building, Christian architecture has been gradually gaining ground, and with it the frequency of heathen emblems has in proportion diminished. For this revival of Church architecture we are in great measure indebted to the energy and zeal of those men who, though not members of the profession, have taken great interest in these matters, and have formed themselves into societies for the purpose of discussing and investigating the principles of the builders of former ages, of whose skill and taste we have so many valuable relics, and these examples it has been the aim of those societies to collect and adapt to the requirements of modern times.

Perhaps the most successful and that which takes the widest

range is the Ecclesiological Society, in whose former publications will be found excellent specimens of the sepulchral monuments of past generations: these remaining examples we shall do well to imitate, and they have suggested both their own designs and those contained in this work.

In the case of a new church, where it is desired to place a memorial, the architect will be the proper person to design a monument in accordance with the style of the building, and if possible, to arrange for it to form part of the design, so as not to mar, but add to the effect. Suppose for instance, that the walls of the church are of brick, uniform in colour, not plastered; a good effect might be obtained at a trifling cost by arranging in the bond of the brickwork for bricks of a different colour, to form an ornamental cross, inserting a block of stone at the foot on which to carve the inscription, the letters of which should be painted and gilded. Such an arrangement must of course be considered before the wall is built, so as not to interfere with any objects which may surround it.

Another mode is by the insertion of a painted window, of all memorials the most beautiful, because, while commemorating a departed Christian, it is dedicated to GOD'S service, and forms part of His holy temple.

As a scale and description is given to each design, it will be unnecessary to add to the length of a preface by further detail as regards the drawings.

In conclusion it is hoped that these designs may be of service, and help to strengthen the revival of Christian Art, which, in all its branches, is so rapidly increasing.

J. W. H.

6, CHARTERHOUSE SQUARE,
August 9, 1856.

HEADSTONES.

DESIGN I.

This design is of a simple description, being quite plain on the face, pierced between the circle and arms of the cross. The stones in all cases should be sunk into the ground from 18 to 24 inches, and should if possible be widened out at the bottom. The stone should be not less than 4 inches thick.

DESIGN II.

This design is of a more ornamental character and intended to be entirely plain on the face. The parts between the inner and outer circles are pierced, the triangular channels are cut sloping to the centre to a depth of half-an-inch. The stone should be not less than 4 inches thick.

DESIGN III.

By the kind permission of the friends of the late Rev. James Marshall this drawing is given.

The tomb is coped as shown in the side elevation. The inscription is as follows running round the chamfer at the base, "Here rests the body of James Marshall, Incumbent of Christ Church, who departed Aug. 29th, 1855. 'Come Lord Jesus.'"

The tomb is erected in the burial ground of the parish church of S. Andrew, Clifton, and is a good specimen of this kind of monument. It was designed by George Robinson, Esq., Architect, of Leamington.

DESIGN IV.

The parts between the cross and the circle are pierced, the cross being on the same face as the table for the inscription. Where the cross joins the circle the triangular channels are sunk to show the form of the leaf to a depth of a quarter of an inch, either square or sloping to a centre. The stone should be 4 inches thick.

DESIGN V.

In this design the triangular head and outer sloping sides of the table are not so thick as the table at the base, as is shown by the section, the upper part being $3\frac{1}{2}$ inches thick, increasing with the slope to a thickness of 5 inches; the parts between the cross and the circle are pierced, the quatrefoil at the junction of table with triangular head is sunk half an inch. The west side may be quite plain.

DESIGN VI.

This design consists of an oak rail running the whole length of the grave, supporting at the head an iron cross and finished at the foot with an oak post 4 inches square; the rail should be 24 inches high from the ground and 1 inch thick, finished with a moulded capping, the inscription may be painted on the sides of the rail; the main stem and the arms of the cross should be half an inch by $1\frac{1}{4}$, the circle 1 inch by one eighth, widened out to allow the arms to pass through; the three struts 1 inch by one eighth, bound at the head by an iron band and at the feet by iron straps or screwed down to the woodwork. The drawing will explain the arrangement of the woodwork below the cross; the woodwork should be carried into the ground to a depth of 24 inches, the centre post and side pieces being let into an oak sill running at right angles to the centre post, the whole below the ground being tarred, the parts out of the ground well oiled to protect them from the weather. The iron-work should be treated in the same manner as in Designs VIII and X.

DESIGN VII.

In this design the cross is raised from the face of the stone a quarter of an inch, a small chamfer runs round the outer edge of circle, the parts between the cross and inner circle are pierced. The section will show how the leaves are intended to rest on the blocks; the stone should be $4\frac{1}{4}$ inches thick allowing a quarter of an inch for the projection of the cross, a small channel between the leaves is sunk to show their form.

DESIGN VIII.

An iron cross supported upon a stone base; the table should be not less than 4 inches thick when finished—but if the plinth be worked at the bottom, which is optional, 7 inches will not be too thick for the stone at the bottom; the stonework is chamfered at the top to within three quarters of an inch of the iron quatrefoils, leaving a square block in the centre into which the stem of the cross should be let and run with lead or cement; the block should be not less than 4 inches square, the stem of the cross half an inch by $1\frac{1}{4}$, the arms half an inch square, the outer circle $1\frac{1}{4}$ by $\frac{1}{8}$ widened to allow the arms to pass through, the inner circles half an inch by $\frac{1}{16}$ banded or riveted to the arms of the cross and outer circle; the side supports $\frac{3}{16}$ by 1 inch, riveted at the feet to the iron bar which runs across from the stone piers on either side, the ends of which are turned down and leaded into the stonework; the quatrefoils should be cut out of thin plate iron. To prevent rust the ironwork should be immersed in oil or grease when hot.

DESIGN IX.

This design is more massive than the foregoing ones and might be suitable for erection where the graveyard is exposed to the sea, as it is in many cases. The head should be not less than 4 inches thick; the circles pierced, or to save labour they might be sunk a quarter of an inch below the face of the stone. The buttress should project 3 inches from the face, being even with the base.

DESIGN X.

This design is of the same description as the foregoing Design VIII., being composed of stone and iron. The stone table should be 4 inches thick, allowing an extra 2 inches for the projection of plinth; the square block, into which the centre stem of cross is fixed should also project 2 inches and be on the same face as the plinth, thus allowing a space of 6 inches for letting in the foot of cross; the small shaft running up the face of the table and separating the inscriptions should project three quarters of its diameter from the face of the table, the leaves forming the cap being worked so as to lean over to the face of the block above; the ironwork must be very light; centre stem and arms of cross $1\frac{1}{4}$ by half an inch, the arms being widened at the ends to form a band enclosing the upright side pieces, the circle, and ends of scrolls—side pieces $1\frac{1}{4}$ by half an inch, circle $1\frac{1}{4}$ by $\frac{3}{16}$, the filling in pieces to cross half an inch by one eighth—banded to the arms and riveted to outer circle of cross, and side pieces let and leaded or cemented into the stonework, scrolls, half an inch by one eighth. The ironwork should be oiled, &c. as before described.

DESIGN XI.

In this design the cross is raised from the general face a quarter of an inch; the four small circles which are occupied by the terminations are sunk below the general face a quarter of an inch. The stone should be $4\frac{1}{4}$ inches thick including the cross.

DESIGN XII.

These two designs were intended for erection over the graves of children, or may be used as foot stones. The cross stands in relief a quarter of an inch, the spaces between the leaves are channelled, the parts between the arms of the cross and the circle are pierced. The stone at the head should be 3 inches thick, at the base 5 inches.

DESIGN XIII.

In this case a fillet of half an inch runs round the edge of circle, standing before the face of the work a quarter of an inch; the leaves springing out of it being also raised: the flat space between the fillet and the inner circle being on the same face as the table. Below this face, is sunk (a quarter of an inch) the ground on which the sacred monogram stands; this being a quarter of an inch in relief, makes the letters and the general face of the work even.

MURAL MONUMENTS.

DESIGN I.

These monuments should be erected in Caen stone, and if inserted in a wall that has been plastered, the plaster should be made good to the edge of the stonework, leaving the stone and plaster even. These memorials should not be large, and should of course vary in design according to the space they are intended to occupy.

In this design the cross is on the same face as the wall; the arch is intended to be recessed, leaving the cross in relief, which should be 3 inches thick, having a space behind it; a hollow moulding runs round the arch filled at intervals with the ball flower ornament; the slab for the inscription projects from the wall 4 inches and is corbelled out with a series of mouldings, in the hollow of which is placed at intervals the ball flower ornament. The inscription should be cut in the stone, painted and gilded.

DESIGN II.

In this design the inscription is placed in a recess of 6 inches. In all cases the recess should not be very deep, or it will be difficult to read the inscription; the letters may be inscribed upon a brass plate or upon a stone slab built into the recess, in which case the letters should be cut in the stone, painted and gilded. The small plain blocks crossing the flowers are intended to receive short sentences or texts, the letters of which should be gilded; a row of encaustic tiles might with advantage be placed in the space marked A. The flowers running up the sides should stand out in relief.

DESIGN III.

The inscription is here recessed 6 inches, which may be either inscribed on brass, or cut in stone, as in the former example: the leaves in the head should be undercut, and should stand out in relief; the finial and dripstone terminations, as well as the dripstone should stand in front of the wall. Encaustic tiles may be substituted for the diaper at the foot if preferred.

DESIGN IV.

The inscription in this case is placed in a double recess, the main arch being flush with the wall and the inner one, 3 inches below; the face of the slab containing the inscription being 7 inches from the face of the wall. The leaves filling up the spandrils of the arch and springing from the chamfer are intended to slope back from the face of the wall to within $\frac{1}{10}$ of an inch of the face of the second arch, the leaves should in all cases be carved from natural types.

MONUMENTAL MEMORIALS:

BEING

DESIGNS

FOR

Headstones and Mural Monuments.

PART II.

BY

J. W. HALLAM, ARCHITECT.

LONDON:
JOSEPH MASTERS, ALDERSGATE STREET,
AND NEW BOND STREET.
MDCCCLVIII.

LONDON:
PRINTED BY JOSEPH MASTERS AND CO.,
ALDERSGATE STREET.

HEADSTONES.

DESIGN XIV.

A simple form of cross—4 inches in thickness, having a slightly incised monogram on the face with a table for inscription below.

DESIGN XV.

The plan of this cross is square at the base having a broad chamfer springing into octagon above, though not having all the sides equal, those facing east and west being the widest.

DESIGN XVI.

In this design a brace connecting the arms with the stem forms an arched head having a chamfered soffit, the triangular spaces being pierced entirely through the stone which should be about 4 inches in thickness.

DESIGN XVII.

A simple cross, the stone being about $3\frac{1}{2}$ inches thick; the beads at the extremities of the arms and stem being worked through the stone from end to end.

DESIGN XVIII.

This design is intended to be executed in wood; 5 separate pieces 5 by 3 being framed together, mortised and pinned—the centre-piece being distinct and housed into the 4 side pieces, a bent piece of timber, if procurable, would answer well for the centre stem which, together with the strut showing above ground should be carried into the earth to a depth of 2 feet 6 inches and framed into a longitudinal sill, all below the ground being tarred, the rest well oiled not painted. The lettering may be simply painted in a bright colour or incised.

DESIGN XIX.

A design of the same description as the foregoing formed of 6 separate pieces, $4\frac{1}{2}$ by 3 inches, the triangular spaces in the head being left open. The small brackets under the arms to be $2\frac{1}{2}$ inches thick. The whole to be finished as described for Design XVIII.

DESIGN XX.

A coped tomb of simple character with plain sloping sides, having 3 small gablets at the head forming a cross, about 7 feet long, 3 feet wide at the base and 2 feet 6 inches high, the stone at the foot to be about $3\frac{1}{2}$ inches thick. The inscription may be either placed on the sloping sides of the tomb or on the east side of the foot-stone.

DESIGN XXI.

A design of similar character to the foregoing, having on the summit a plain cross 6 inches wide. The tomb having sloping sides and end; the arms of the cross dying upon the slope—a gabled foot-stone with pierced trefoil in the head completes the design. The inscription may be cut in relief, between the two small fillets at the sides of the cross, or may be placed upon the east side of the foot-stone.

DESIGN XXII.

A plain stone 4 inches in thickness, when finished having a gabled head projecting $1\frac{1}{2}$ inches over on either side, and being 7 inches wide on the top, chamfered on the underside.

The parts between the cross to be entirely cut through the stone.

DESIGN XXIII.

A design similar in outline to the foregoing, differently treated. The stone to be $4\frac{1}{2}$ inches thick at the base, the head enclosed by the chamfer being sunk below this face $1\frac{1}{2}$ inches. A small moulding runs round the circle enclosing the cross, the spaces between the inner edge of the circle and the cross being pierced entirely through the stone.

DESIGN XXIV.

To be executed in wood (oak, if procurable,) resting upon a stone base, the centre post to be 4 by 3, the arms $4\frac{1}{2}$ by 3, the braces springing from the arms to be of the form shown, out of 6 inch stuff and 3 inches wide having a small bead worked on the outer angles; bottom sill, 4 by 3 with moulded ends, filling-in pieces under arms, $2\frac{1}{2}$ inches thick; the stone base with the top edge chamfered to be 7 inches thick and 8 inches high above the ground.

The woodwork to be framed together and pinned, the pins left slightly projecting, the whole to be well oiled with boiled linseed oil.

DESIGN XXV.

Design of a similar description to the foregoing with a gabled head and coping projecting over about $1\frac{1}{2}$ inches, being 7 inches wide on the top and $2\frac{1}{4}$ inches thick; centre post and struts $4\frac{1}{2}$ by 3, longitudinal piece $4\frac{1}{2}$ by 3 inches, raking pieces under coping out of 6 inch stuff, the underside arched and chamfered; the lower struts to be sunk into the ground 2 feet 6 inches and framed into a longitudinal sill—the parts underground to be well tarred—the rest oiled &c. as described for the foregoing design.

DESIGN XXVI.

Design for a coped tomb 7 feet in length at the base, 3 feet wide at the head and 2 feet 6 inches at the foot, width of cross 8 inches; height from ground to cross 2 feet.

The inscription may be placed along the sloping sides east of the arms and on the sloping side to the east may be placed the sacred monogram slightly incised, or the letters being on the same face as the slope having a sunken ground.

DESIGN XXVII.

A cross under a gabled head, the cross standing slightly in front of the 2 side supports and on the same face as the base below being

$4\frac{1}{4}$ inches thick and the sides 4 inches, having a chamfer on the inner edge.

It will be seen that the gabled head projects a little beyond the face of the cross and should be in section $4\frac{3}{4}$ inches thick, supposing the west side to be perfectly plain. The dimensions on the face may be taken from the scale.

DESIGN XXVIII.

A round moulding (as shown in the section,) runs round the outer edges of cross finishing at the foot with a small base, the centre part being sunk below the extreme face of the moulding about $1\frac{1}{2}$ inches; the small cross in the centre stands in relief, though not projecting in front of the moulding. The stone should be $4\frac{1}{2}$ inches thick.

DESIGN XXIX.

Design for a churchyard dedication cross, standing upon 3 steps. The cross is finished with a hood, which is supported upon the arms standing slightly in advance. The stem and arms of the cross should be 6 or 7 inches square, chamfered and stopped at the angles; the steps about 4 inches rise and 12 inches tread.

DESIGN XXX.

Design for a coped tomb 7 feet long at the base, 3 feet long at the head, and about 2 feet 6 inches at the foot; height from ground to top of cross about 2 feet 6 inches.

The inscription may be placed along the chamfer at the base. The monogram on the side gable to be on the same face as the stone, having the ground sunk $\frac{1}{4}$ of an inch.

The remaining gables to be filled in in a similar manner.

DESIGN XXXI.

Design for a memorial where expense and skill are beyond the reach and means of those who still wish to erect some tribute of love and remembrance over the spot where a resting friend is laid.

In rustic localities, the colonies, and elsewhere, where timber abounds, such a design might be carried out with little more than the trouble of cutting and fixing the poles, 3 standards being formed of 6 pieces each about $2\frac{1}{2}$ or 3 inches in diameter to receive the longitudinal poles, which lie in a slanting position forming the outline of a coped tomb over which masses of flowers and creepers may be trained, which are not shown so thickly as they should be in the sketch on account of hiding the construction. Where the pieces cross each other, they may be firmly bound together with thin bark strips; the standard poles should have a firm footing in the ground and be well tarred.

MURAL MONUMENTS.

DESIGN V.

In this design the inscription is placed in a recess 6 inches deep; the gabled hood alone projecting beyond the wall line about 3 inches springing from small carved corbels.

The tablet for the inscription may be either in stone or brass.

DESIGN VI.

The tablet for inscription is here placed under a trefoil-headed niche recessed about 5 or 6 inches, the hood moulding over standing in advance of the wall. The mouldings and ornamentation below the sill are not to project before the wall line, but recessed to give the necessary relief to the leaves springing from the lower sill. The plastering should be made good flush with the stone work.

DESIGN VII.

Design for a dedication or memorial cross for insertion in the wall of a church or cemetery chapel, where the wall is of brick, not plastered, and may be suitable to commemorate any particular event, such as the building of the church or chapel. The general walling is supposed to be of light colour; the cross and other dark portions shown in the sketch being of red brick—the bricks should be carefully selected of even colour and neatly rubbed and jointed with putty. The hood moulding enclosing the arch should be of Bath or Caen stone, as also the slab for the lettering at the foot of the cross.

DESIGN VIII.

No part to project beyond the wall.

The spandrils of the trefoiled arch to stand below the wall line about $2\frac{1}{2}$ inches allowing the round moulding at jambs to stand free in front.

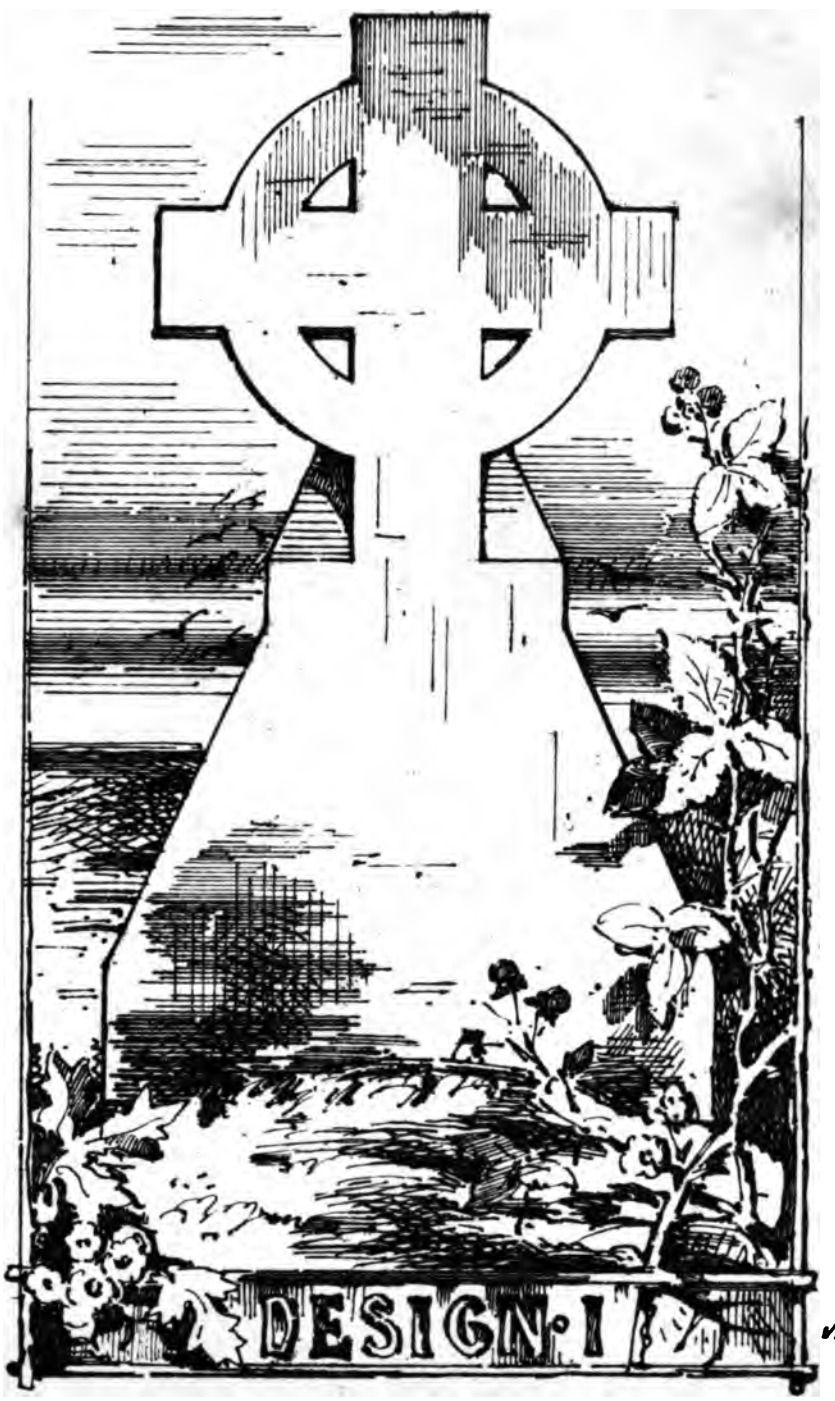
The depth of the recess from the wall line should be about 6 or 7 inches. The cross standing in advance about 3 inches.

The back of the recess may be diapered in gold and colour leaving the cross of the natural colour of Caen stone.

A small moulding runs round the cross stopping upon the base at the foot; a small moulding is also placed on the outer edge of steps, above the inscription tablet. The small circular shafts of corbels may be of red or black marble.

DESIGN IX.

The table for the inscription to be recessed about 6 inches and to be of stone or brass. The shafts of the columns to be of red or black marble; the mouldings and leaves at the foot not to project beyond the wall line, but to be undercut sufficient for the relief of the carving. The hood moulding to project before the wall and finished at the foot with small carved bosses.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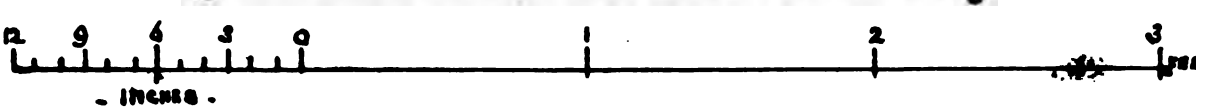
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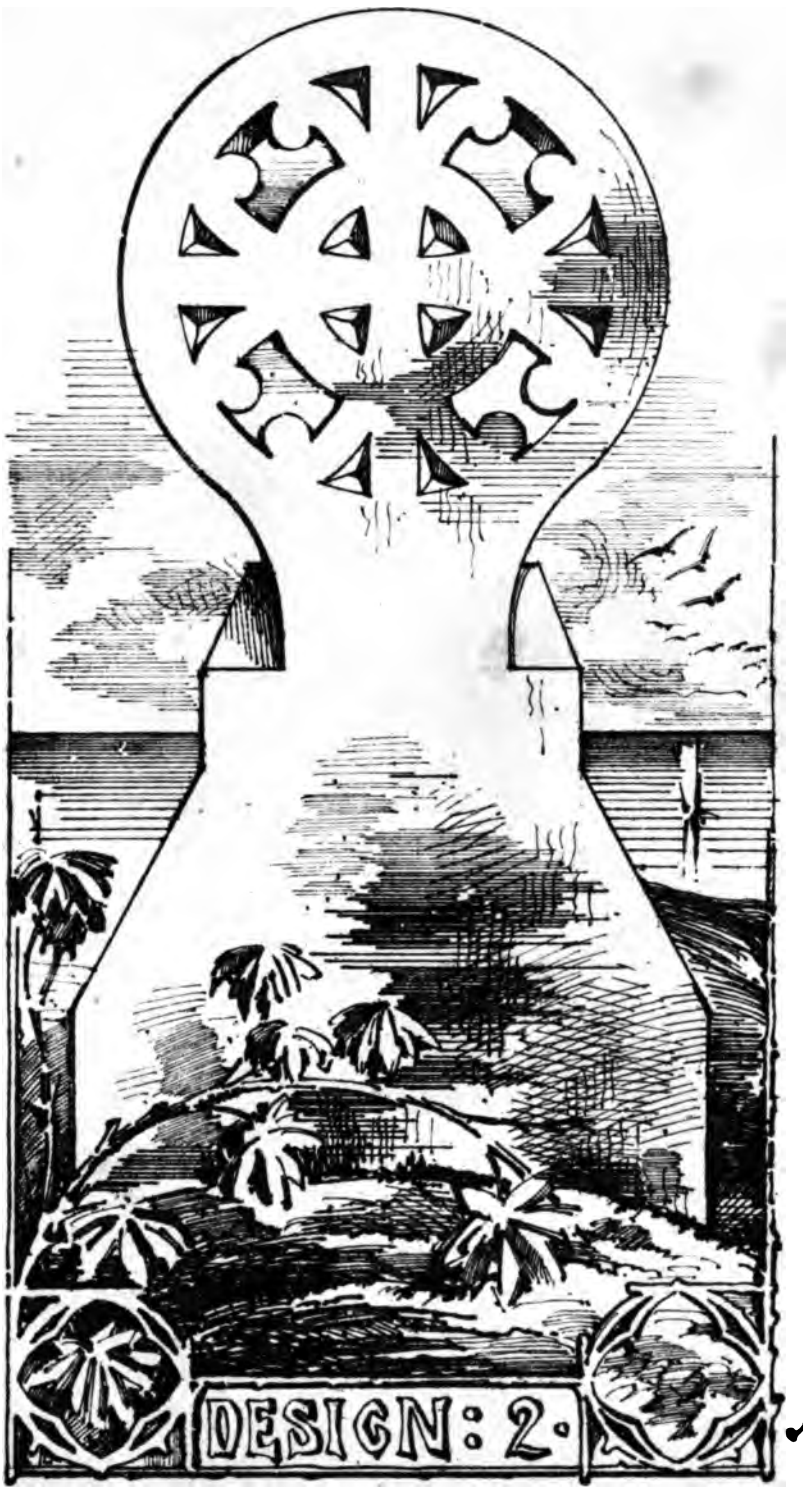
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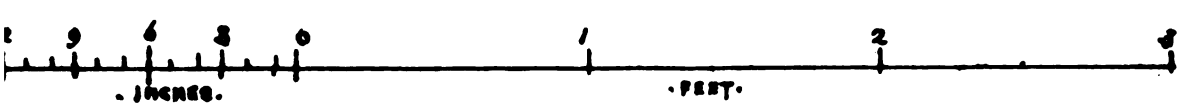
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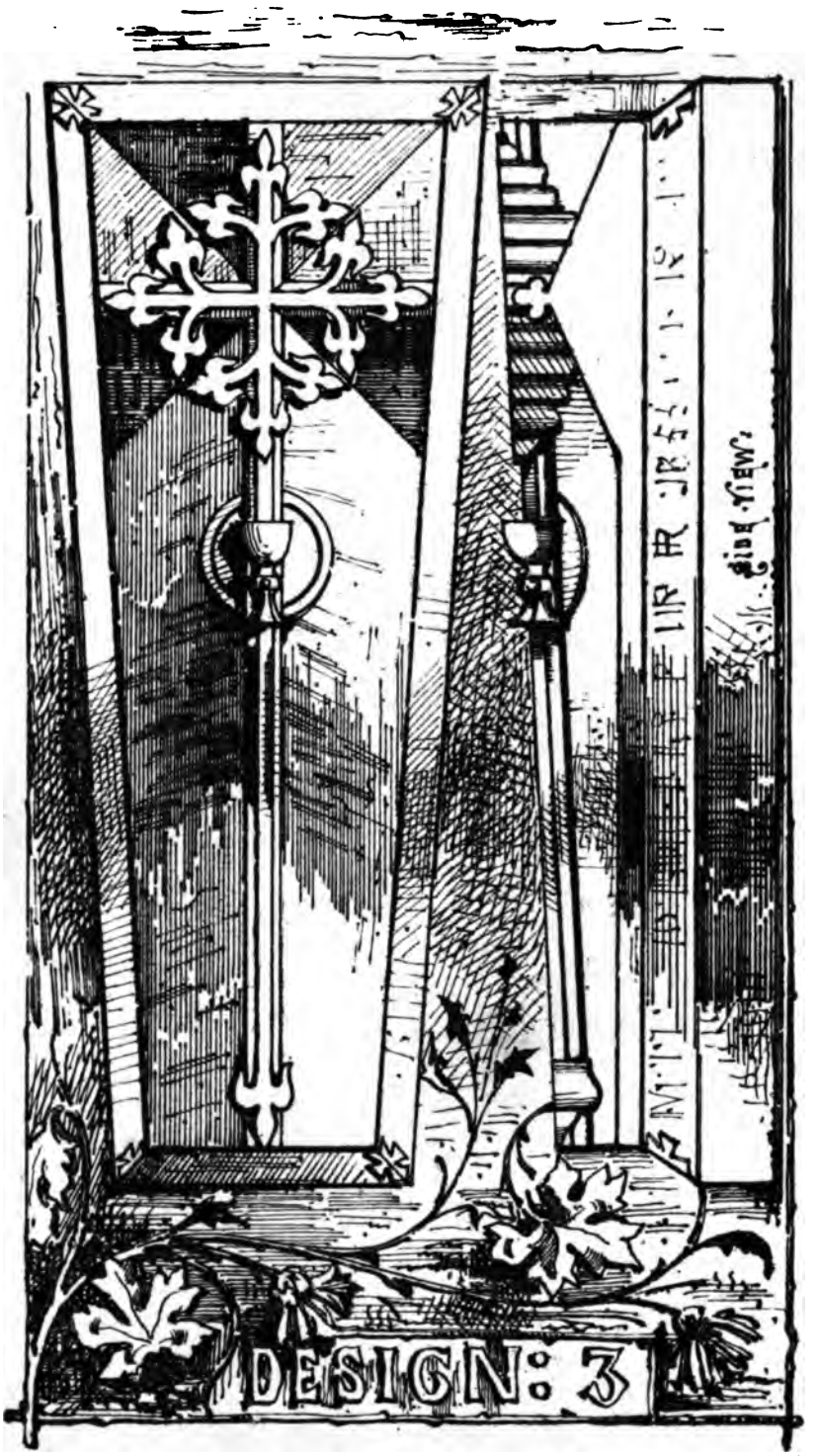
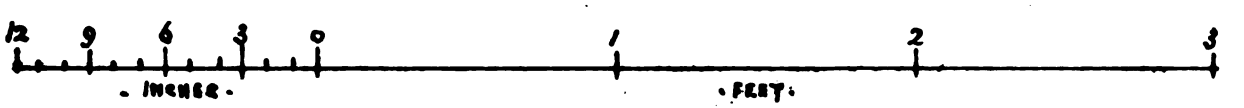


Inches. Scale of feet.

DESIGN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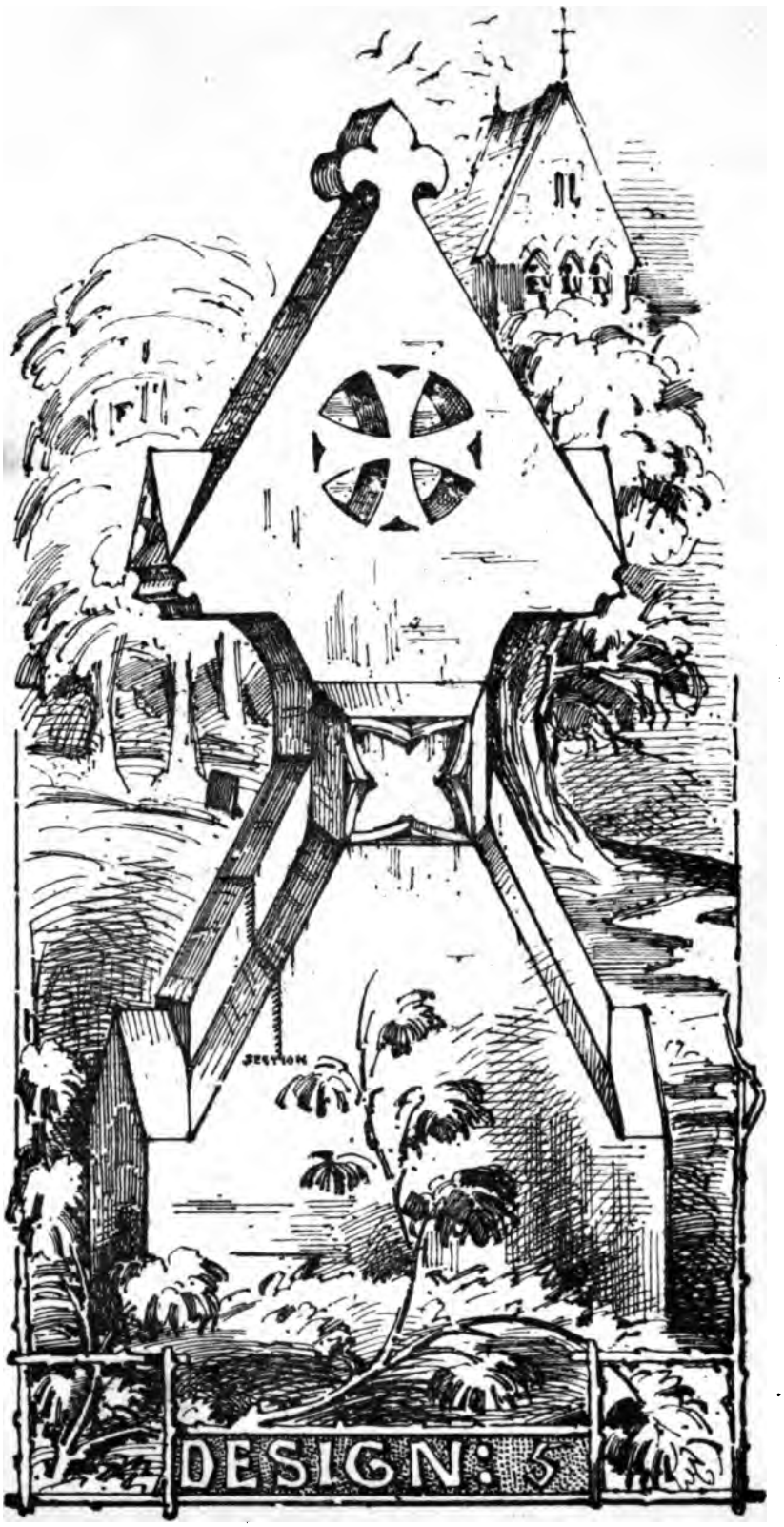
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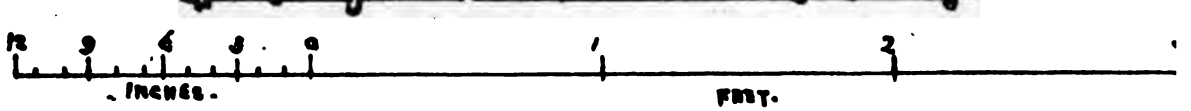
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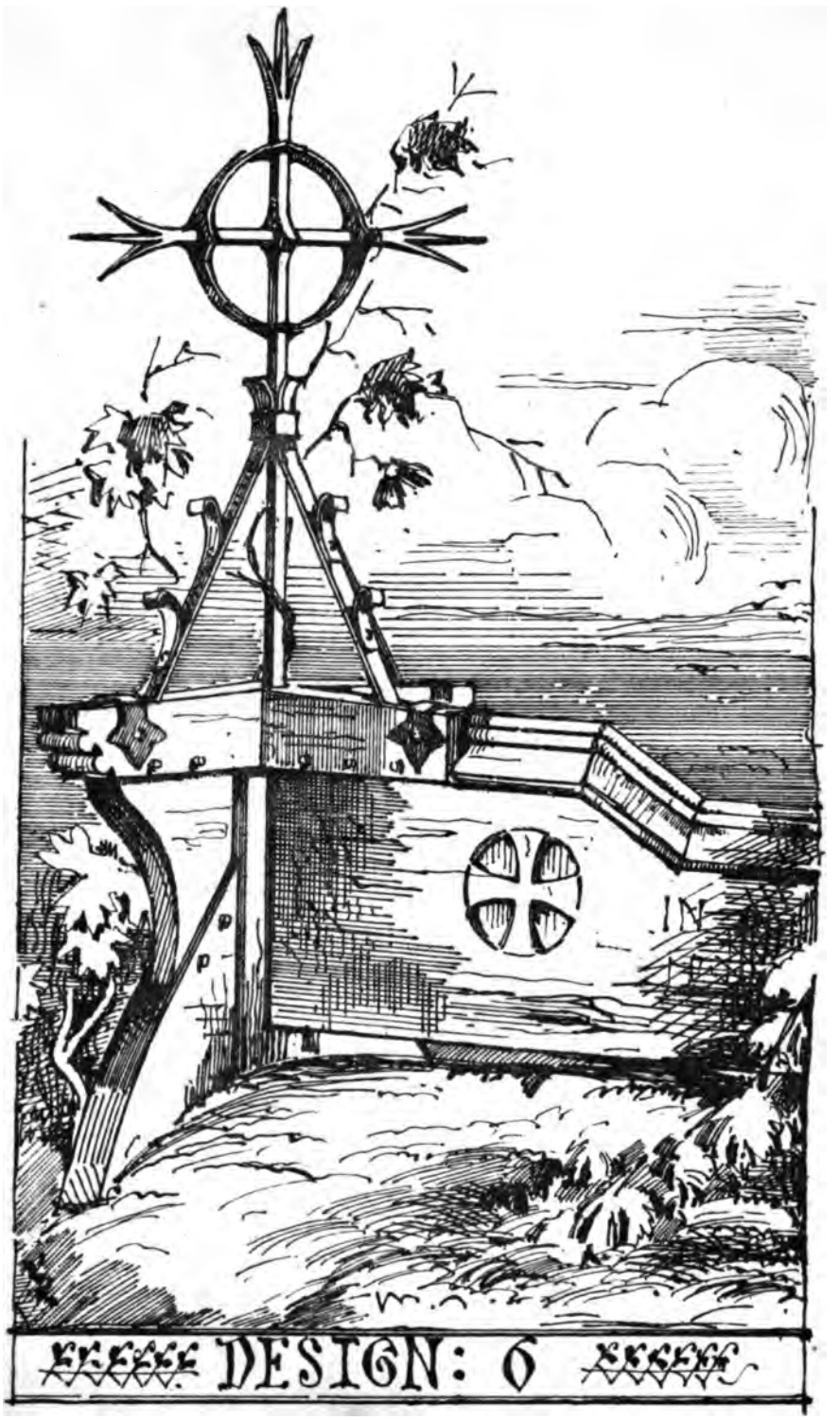
FEET.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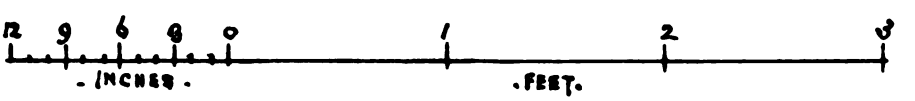
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INCHES
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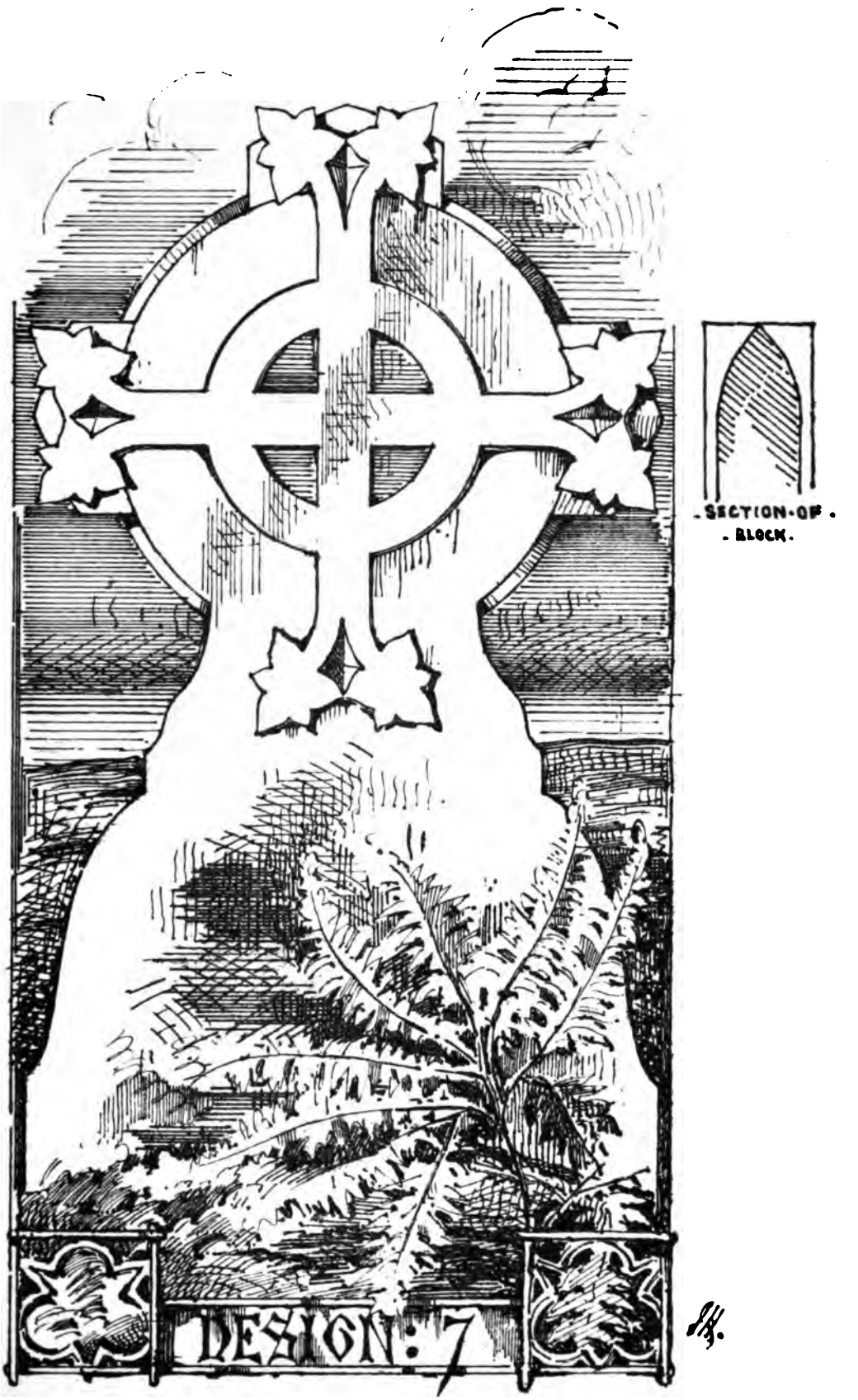

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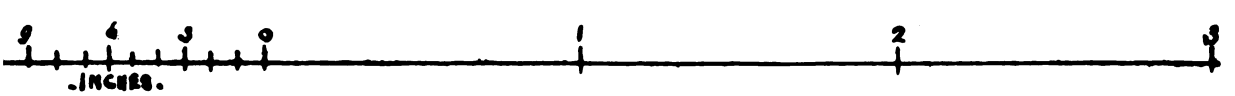

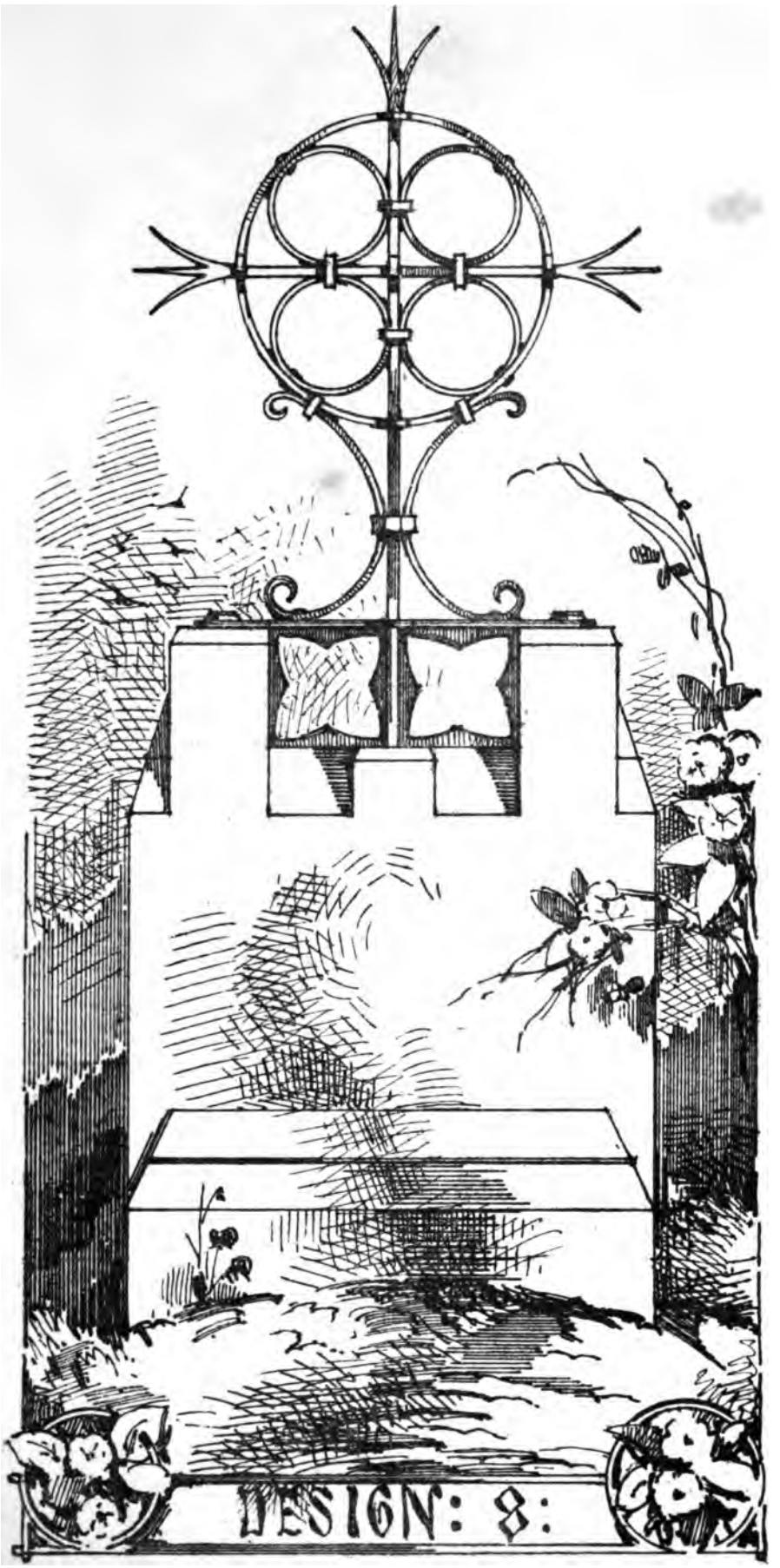

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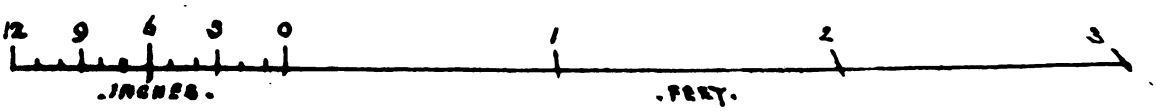

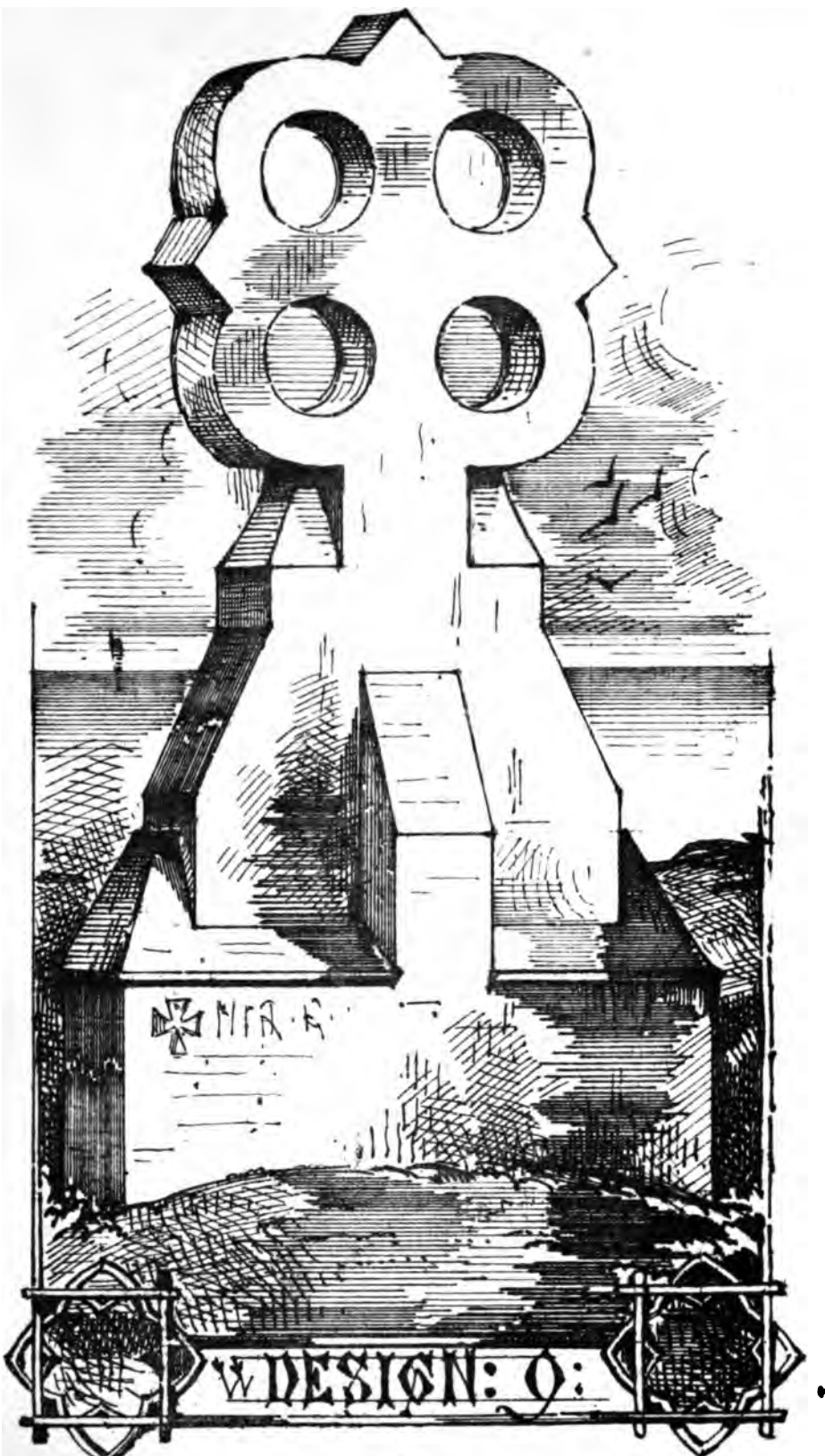
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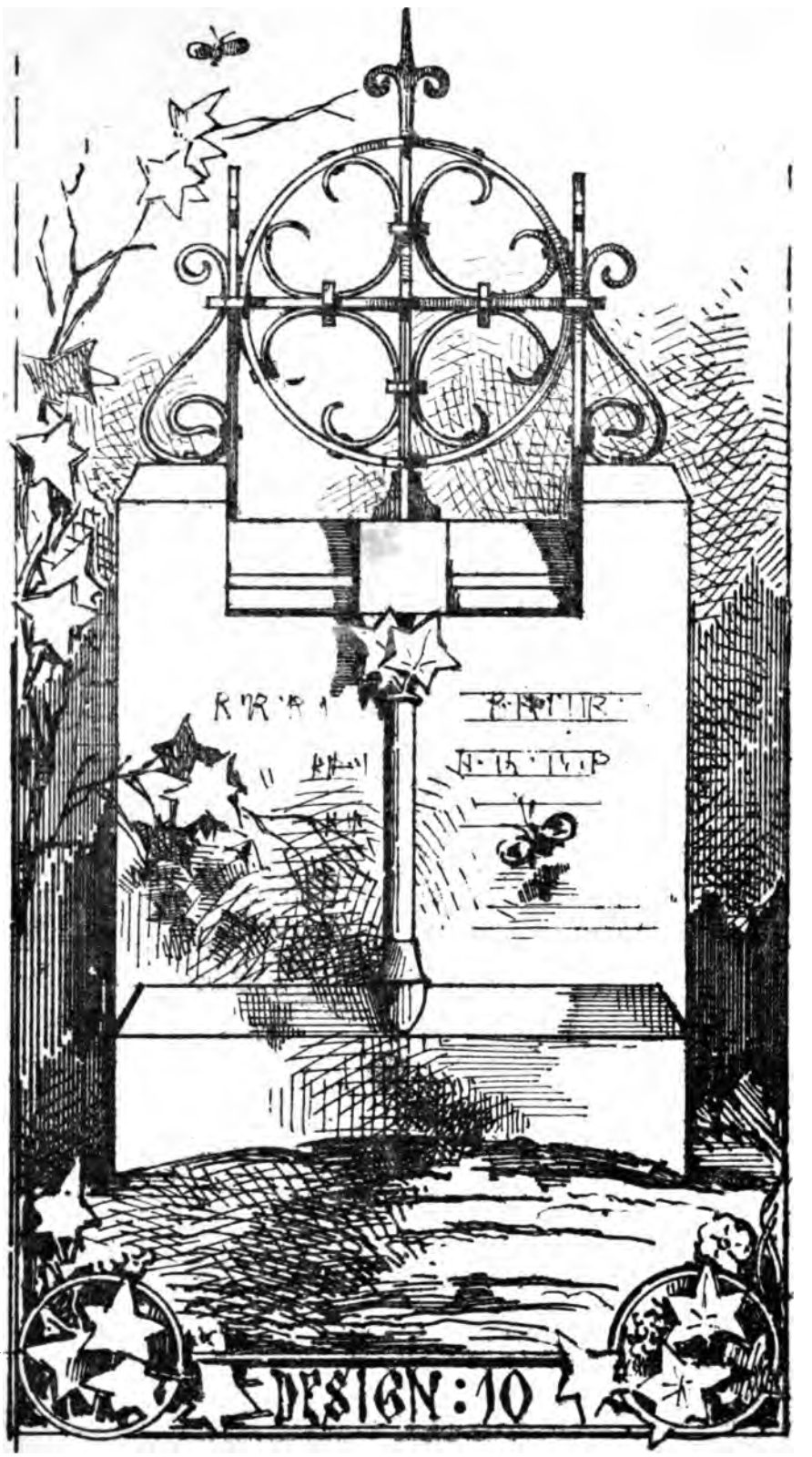
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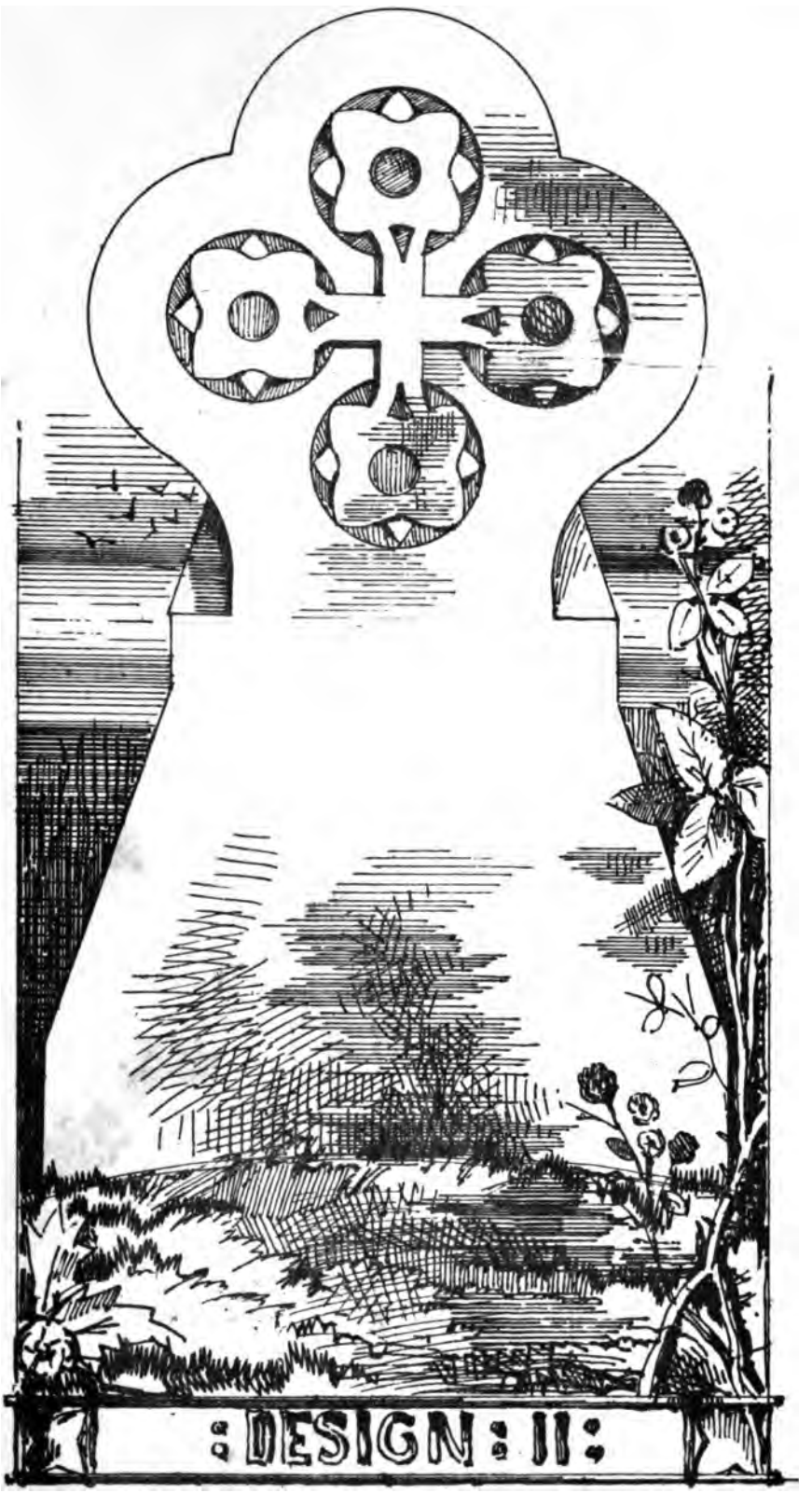
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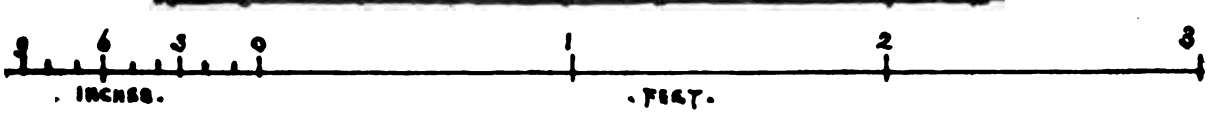
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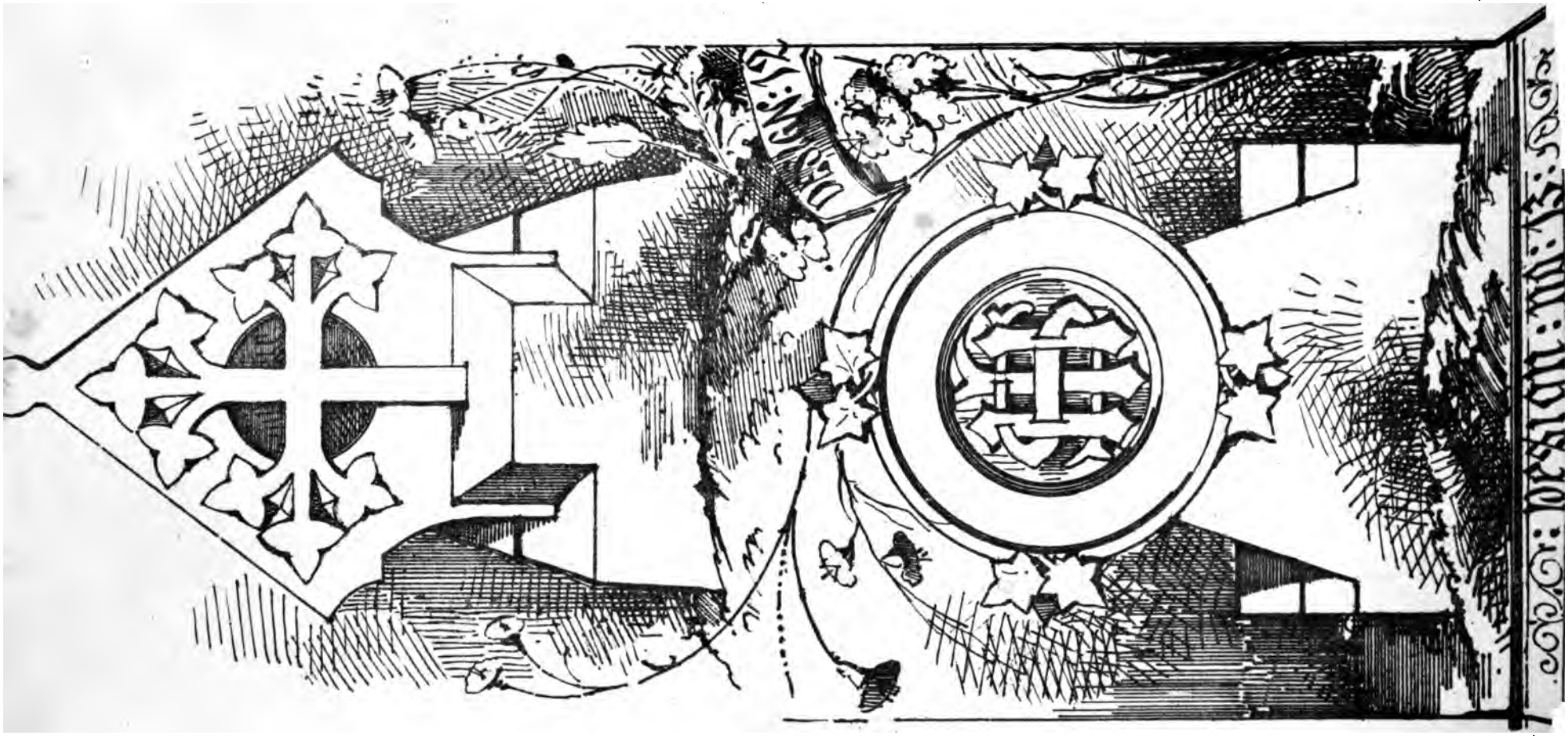
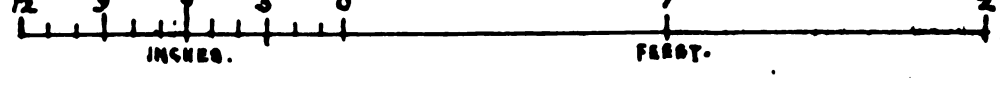
INCHES.
FEET.

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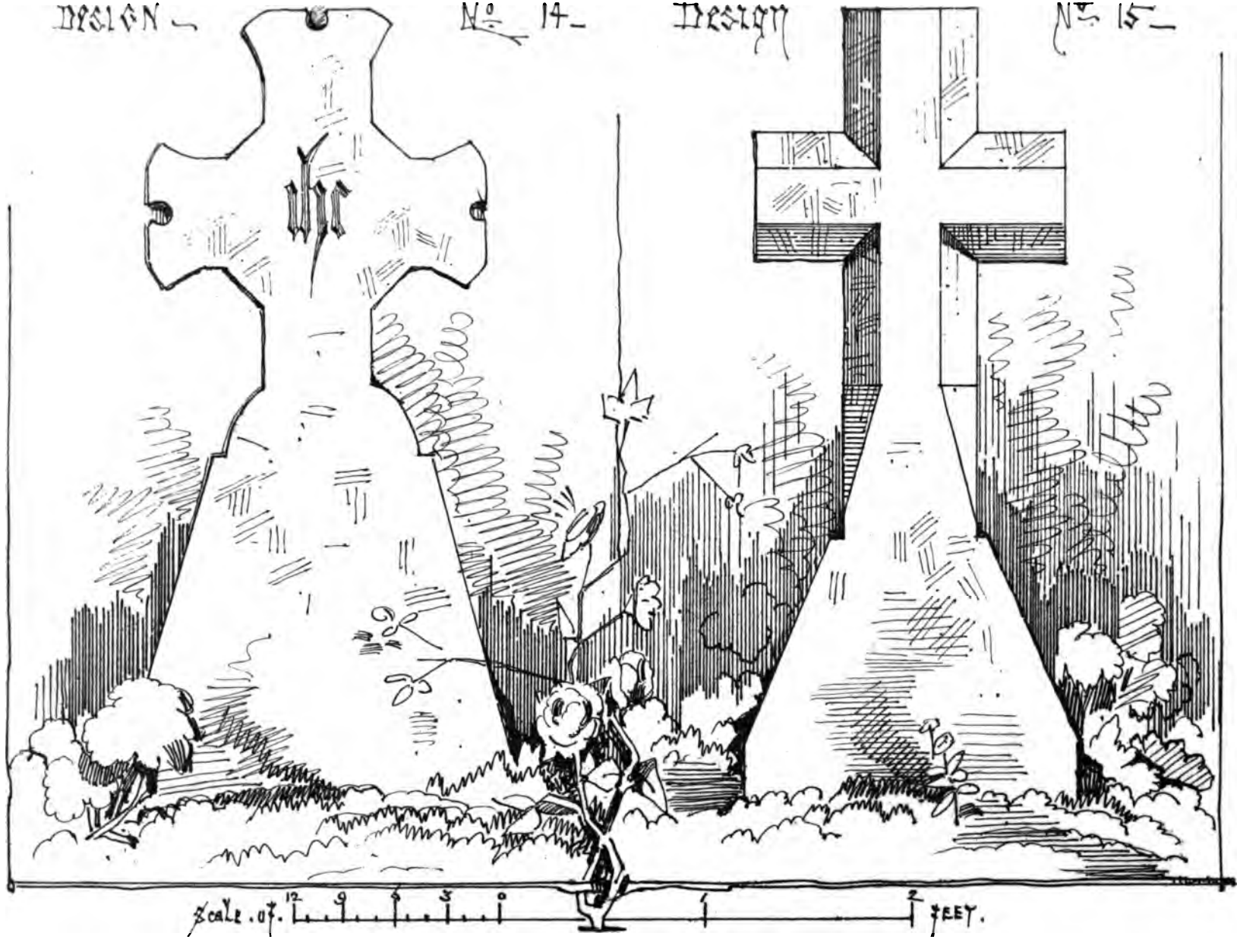
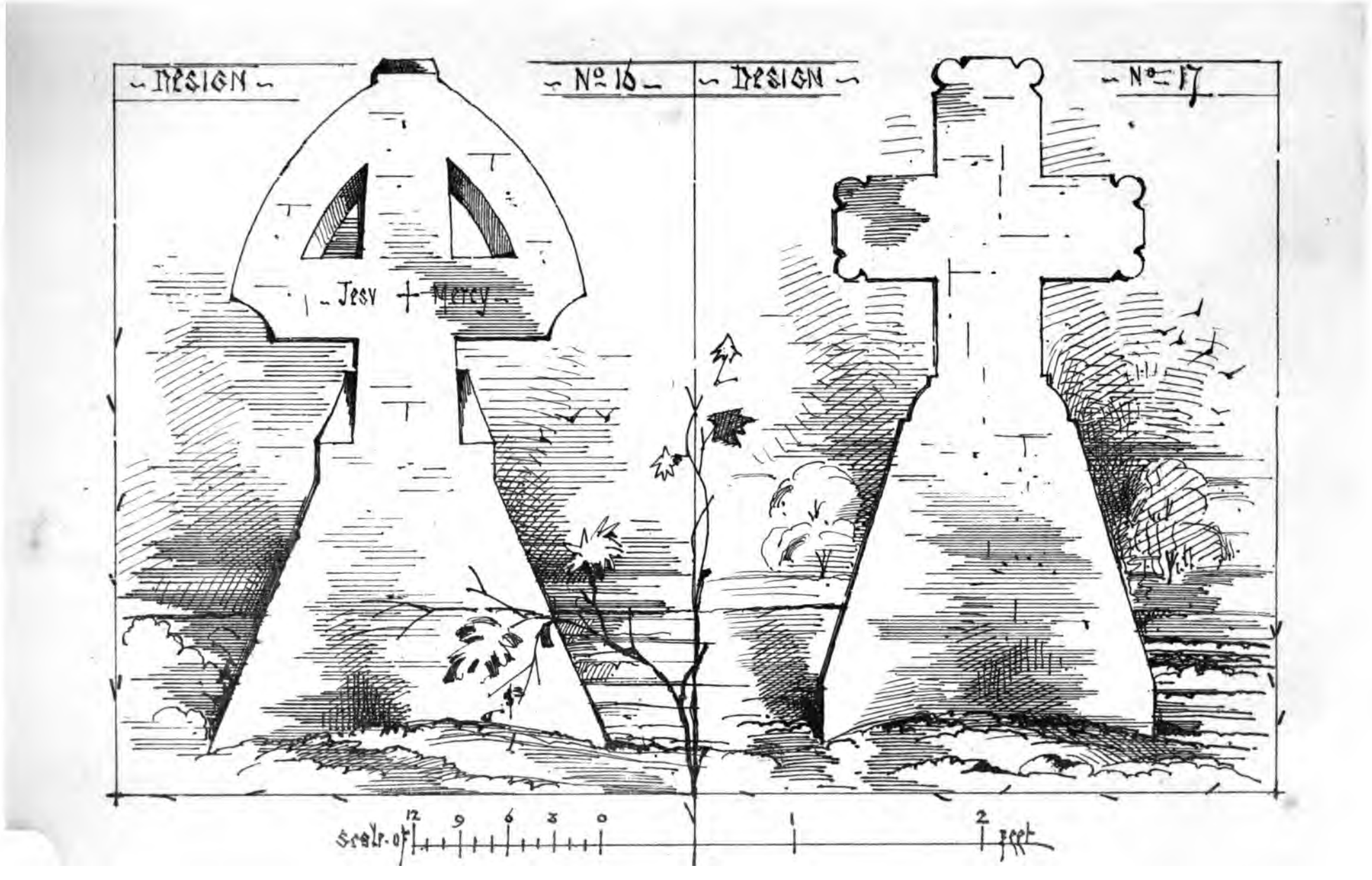
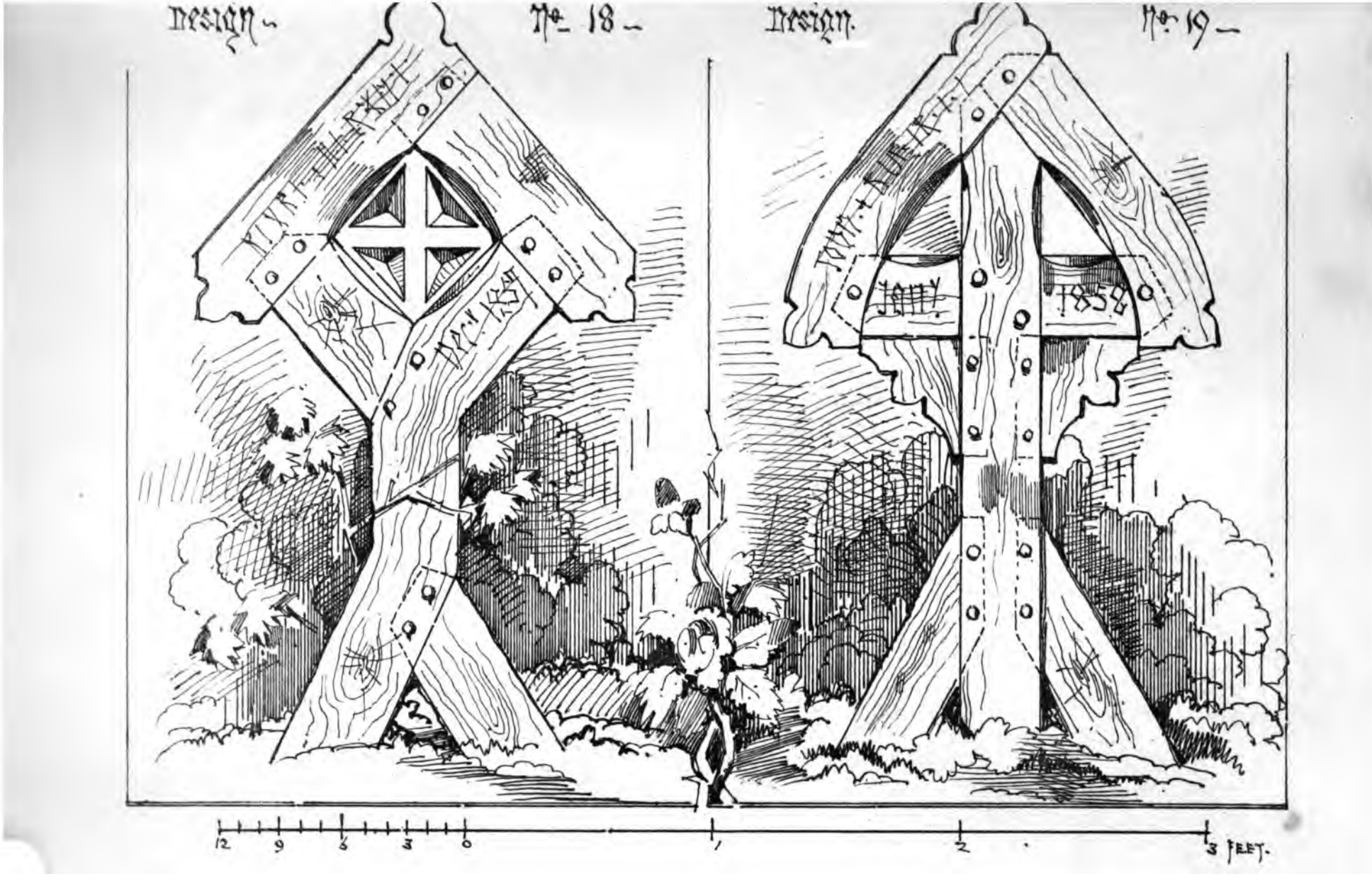
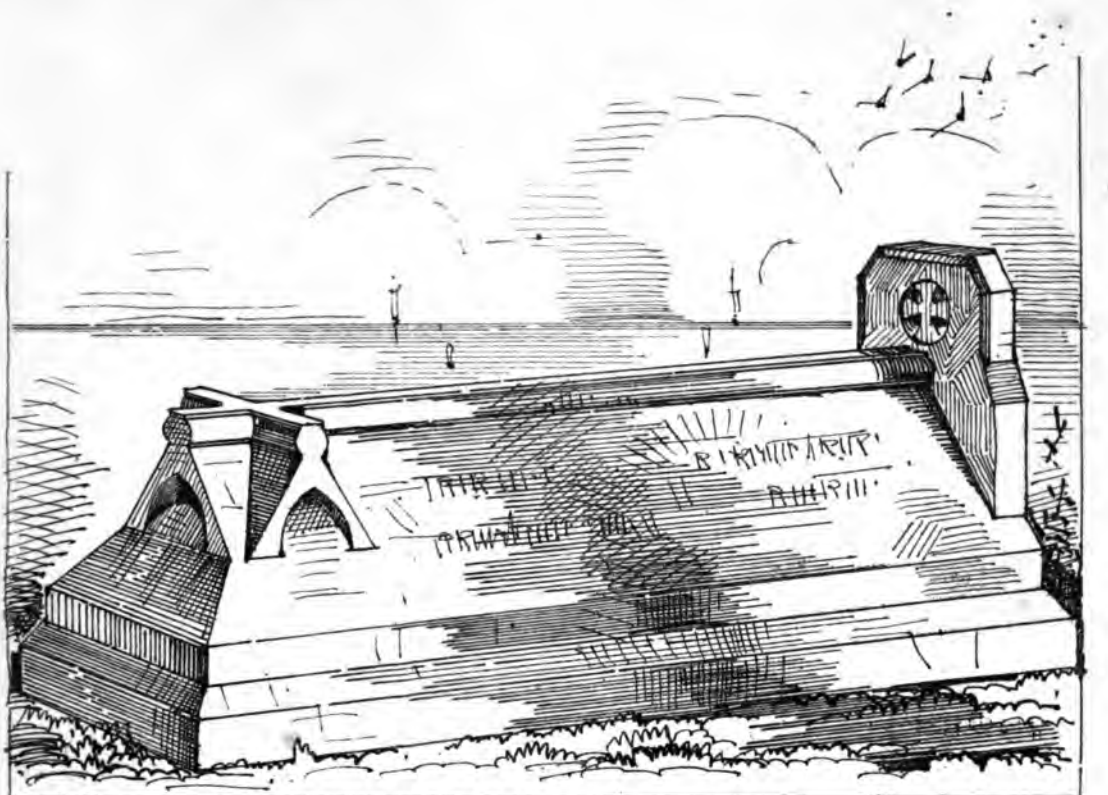

DESIGN — No. 14 —
Design No. 15 —
Scale of 12 9 6 3 0 1 2 FEET.


~ Design ~
~ No 16 ~
~ Jesv + Mercy ~
~ Design ~
~ No 17 ~
Scale of feet
12 9 6 3 0
1
2


Design – No. 18 –
Design. No. 19 –
JANE
1858
12 9 6 3 0 1 2 3 FEET.



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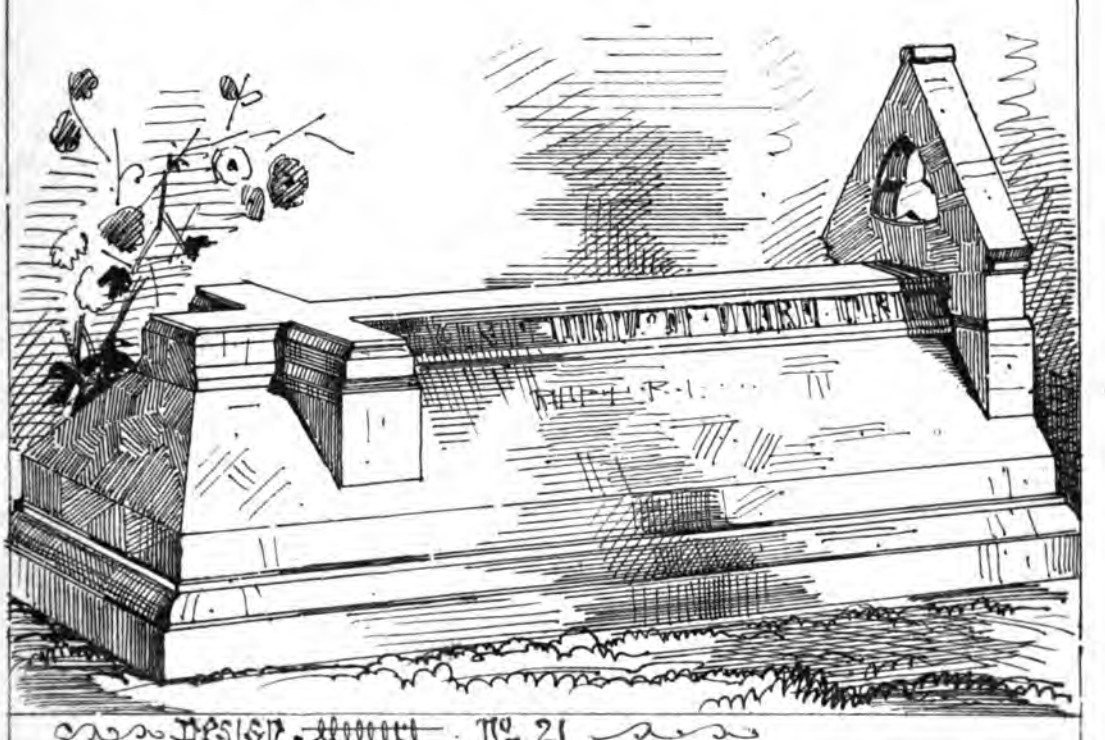
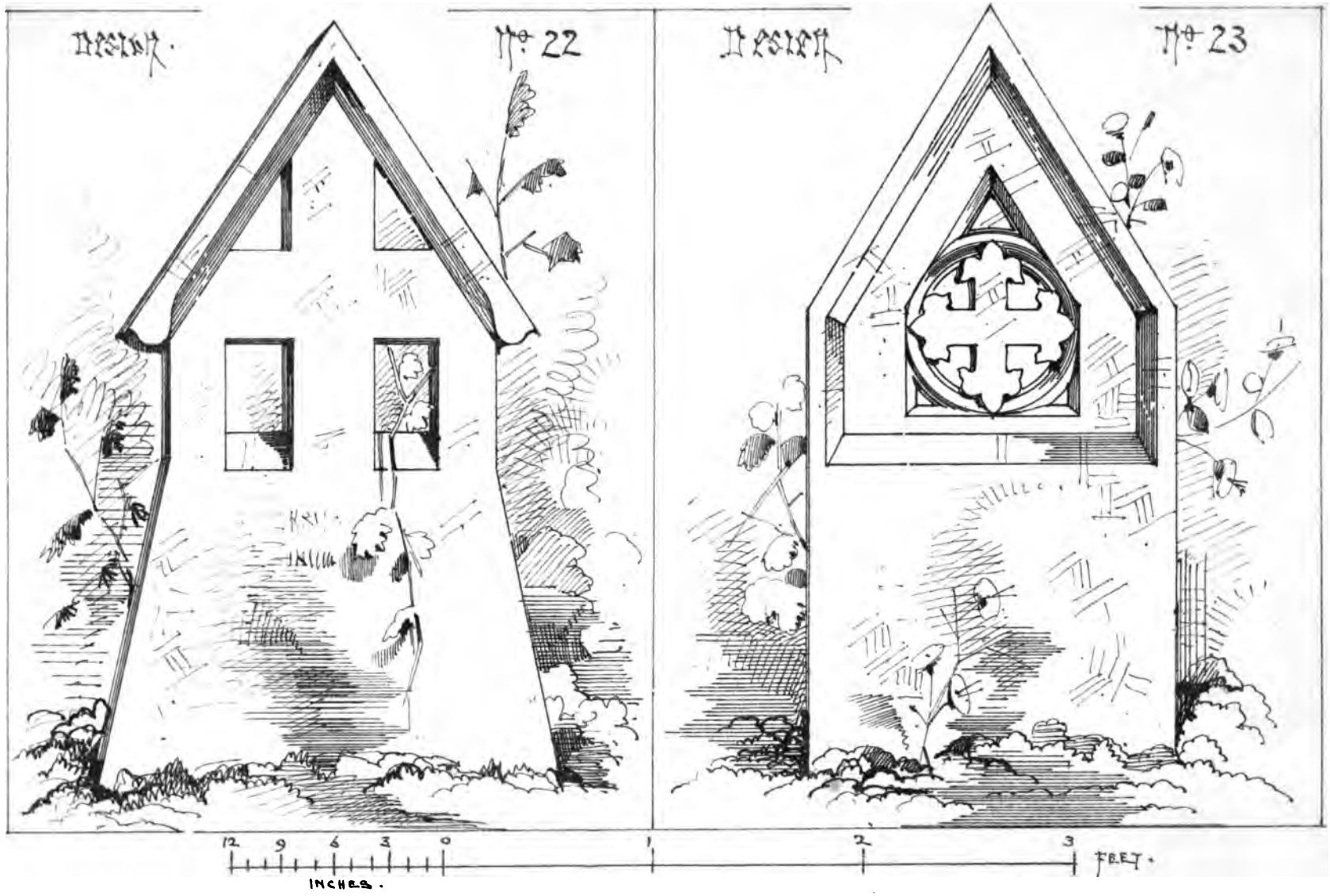


Design. No 21


Design. No 22
Design No 23
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INCHES.
1
2
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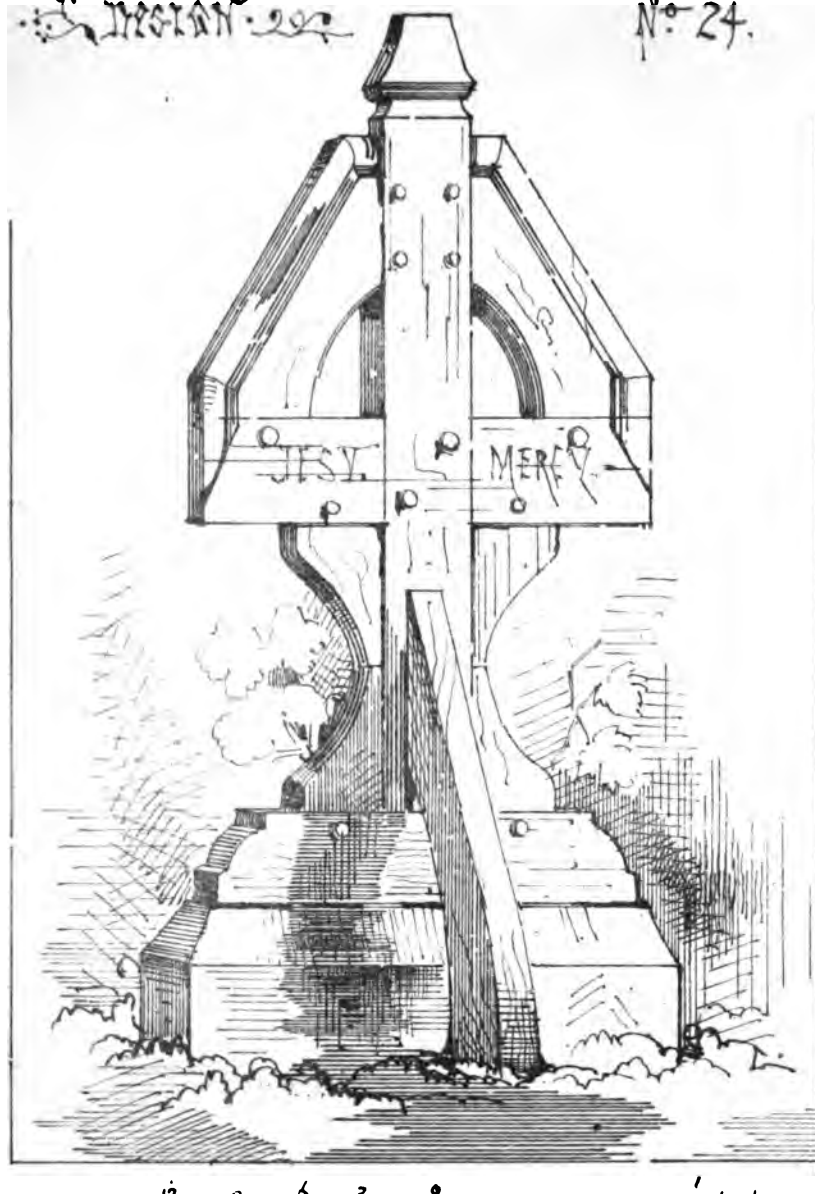
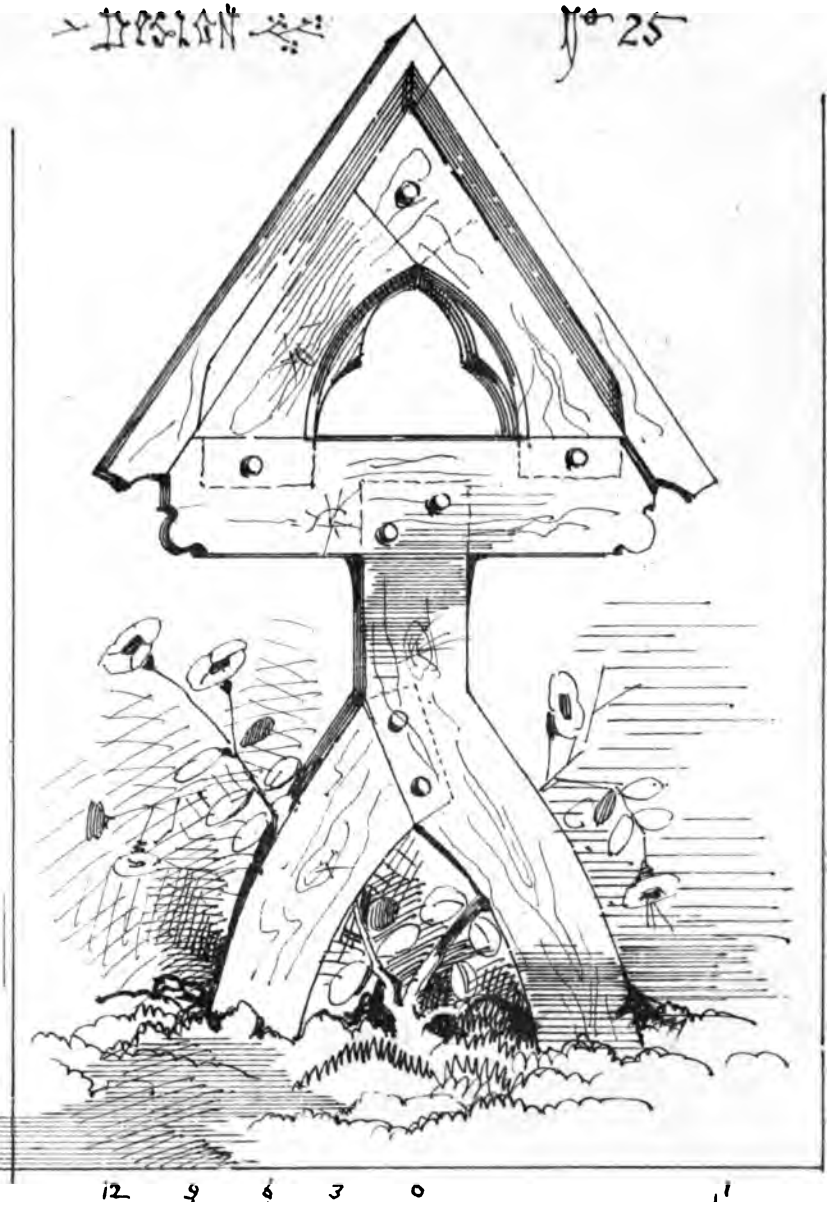
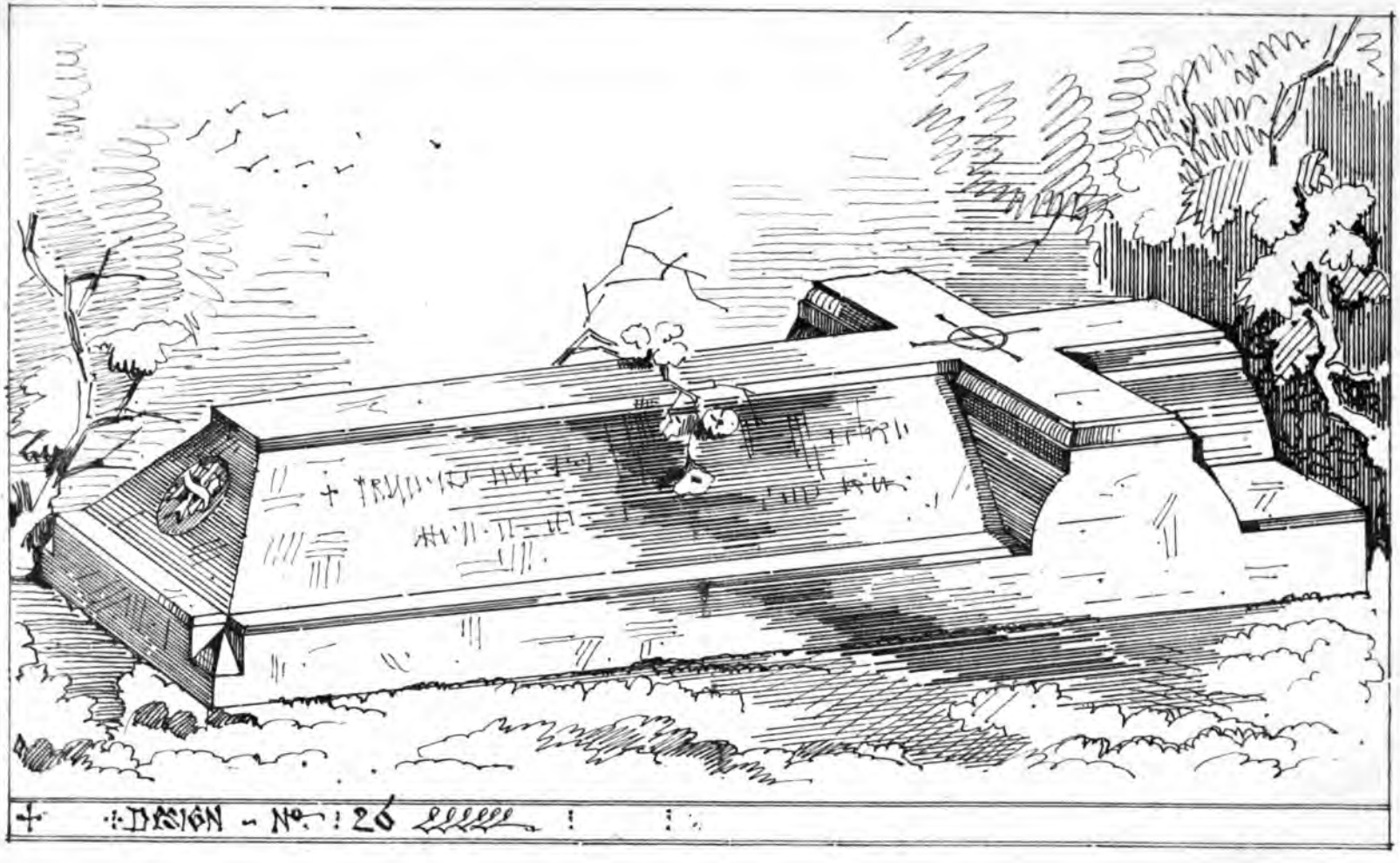
FEET.

DESIGN No. 24.



DESIGN No. 25

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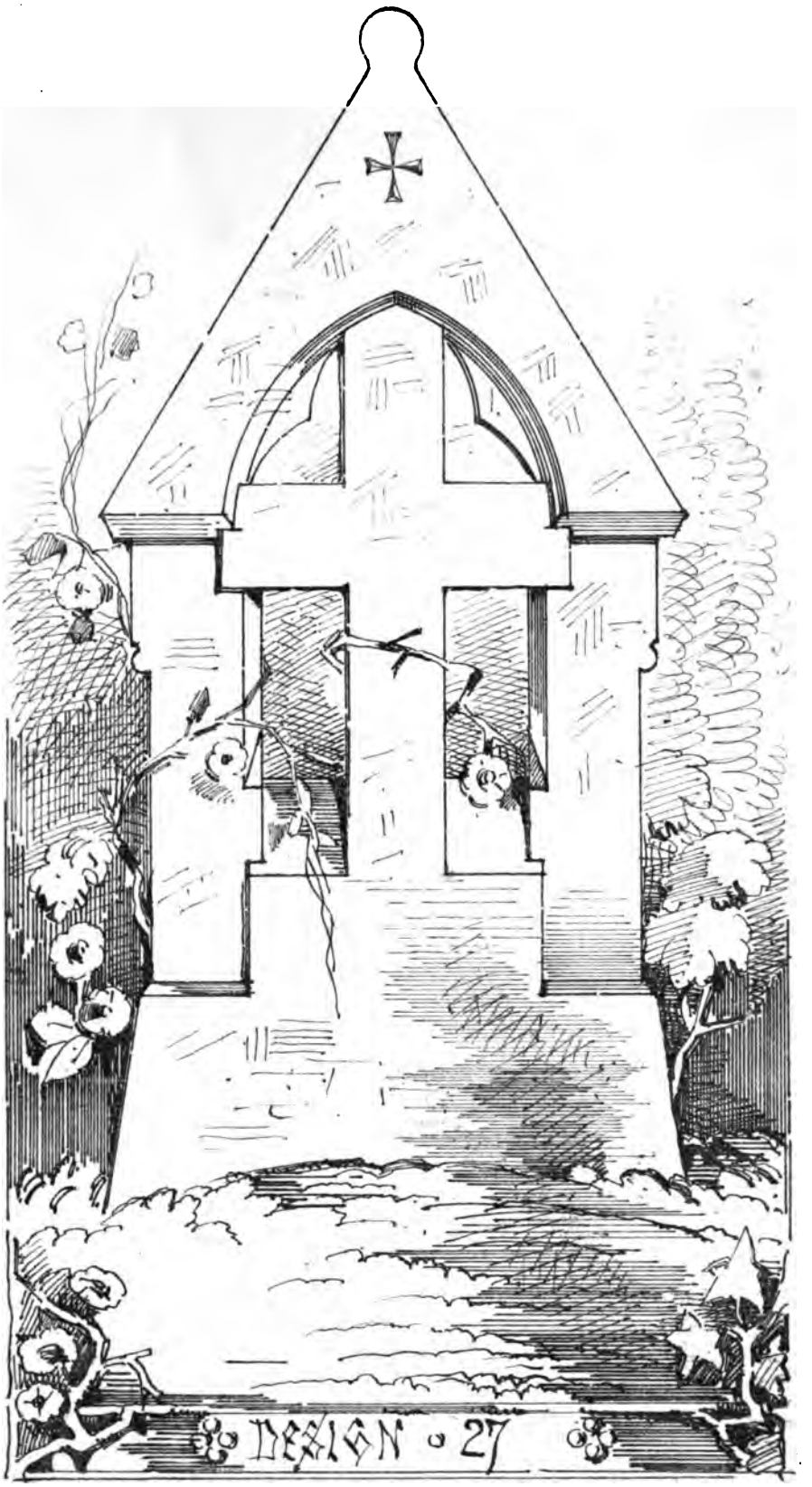
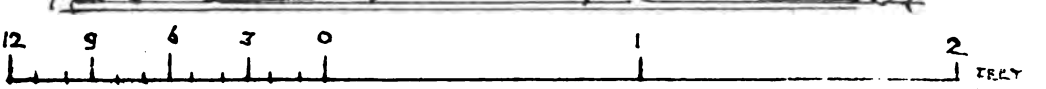

DESIGN · 27


12
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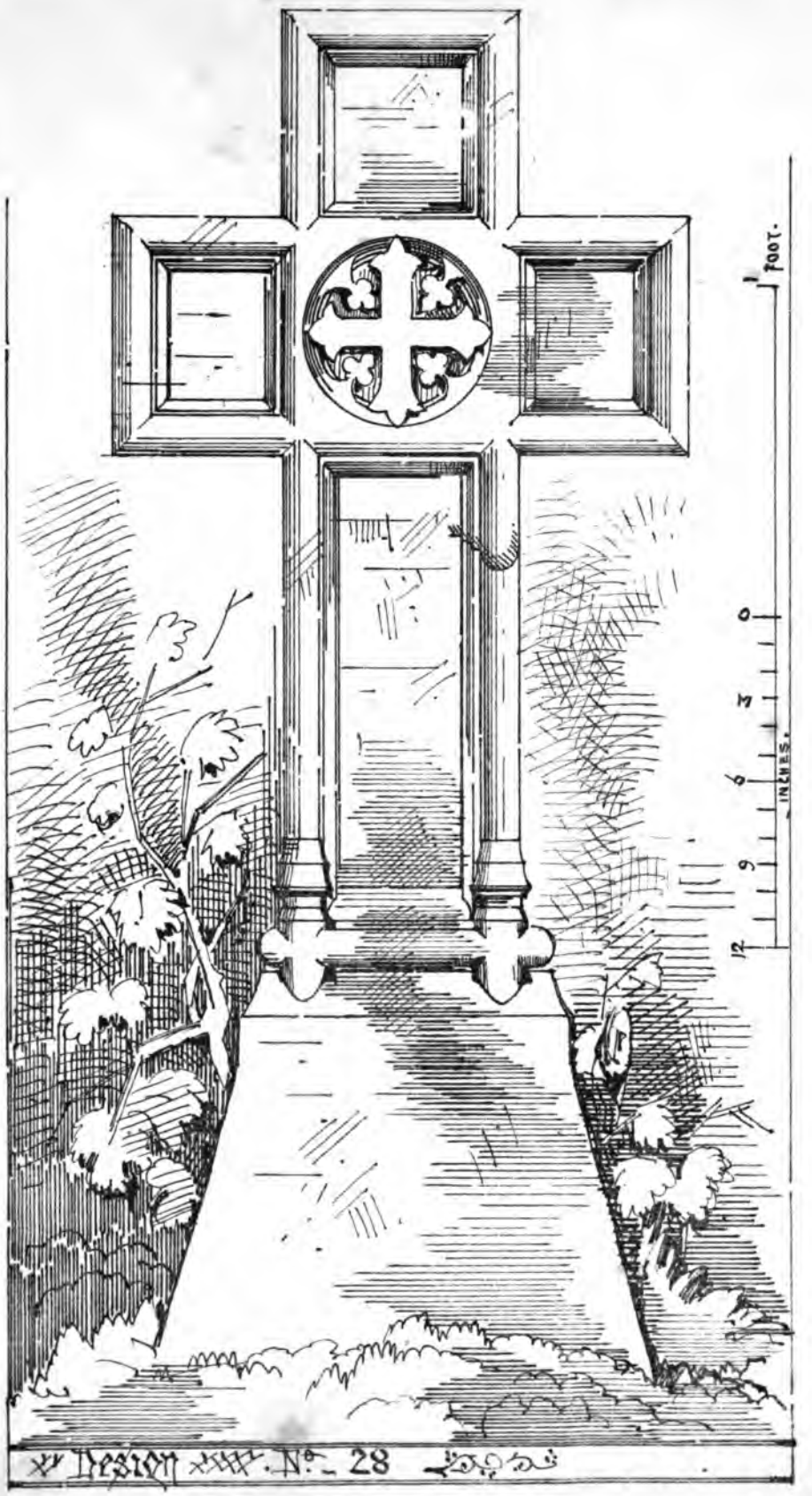
FEET



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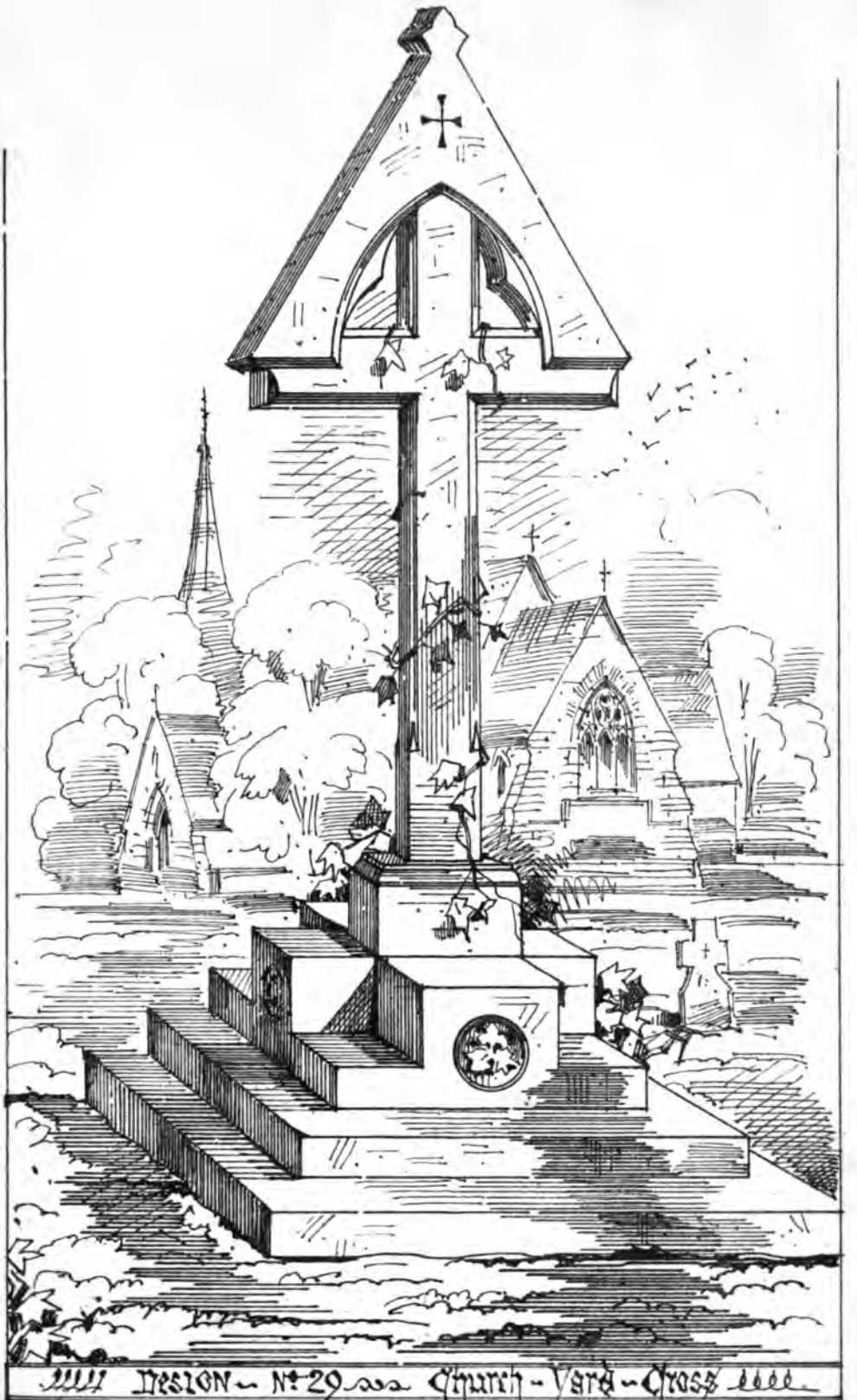
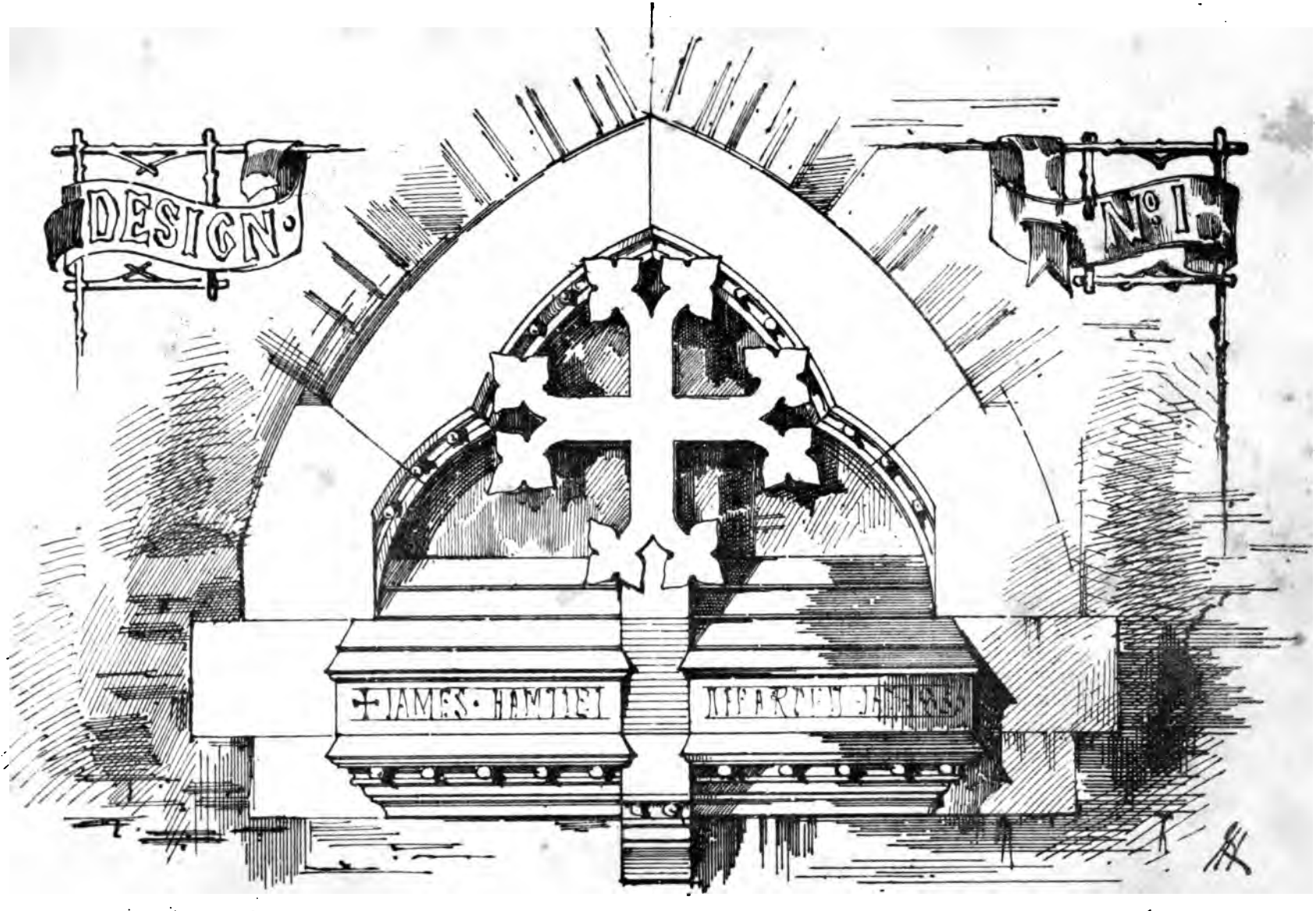

DESIGN — Nº 29 — Church-Yard-Cross

Abb. 30 – Albrecht Dürer, Das Bad der Frauen, um 1496

Das Jagdhaus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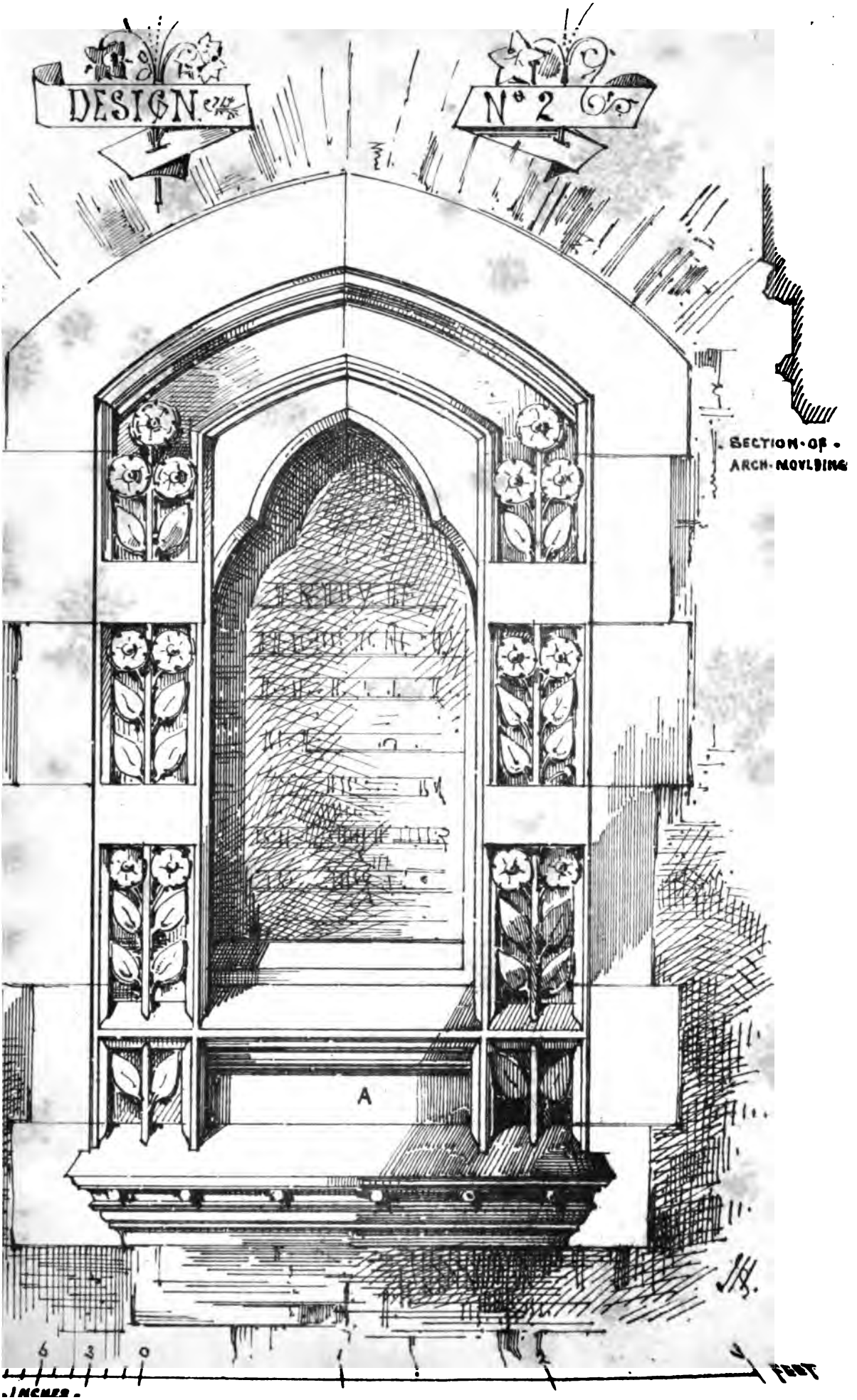
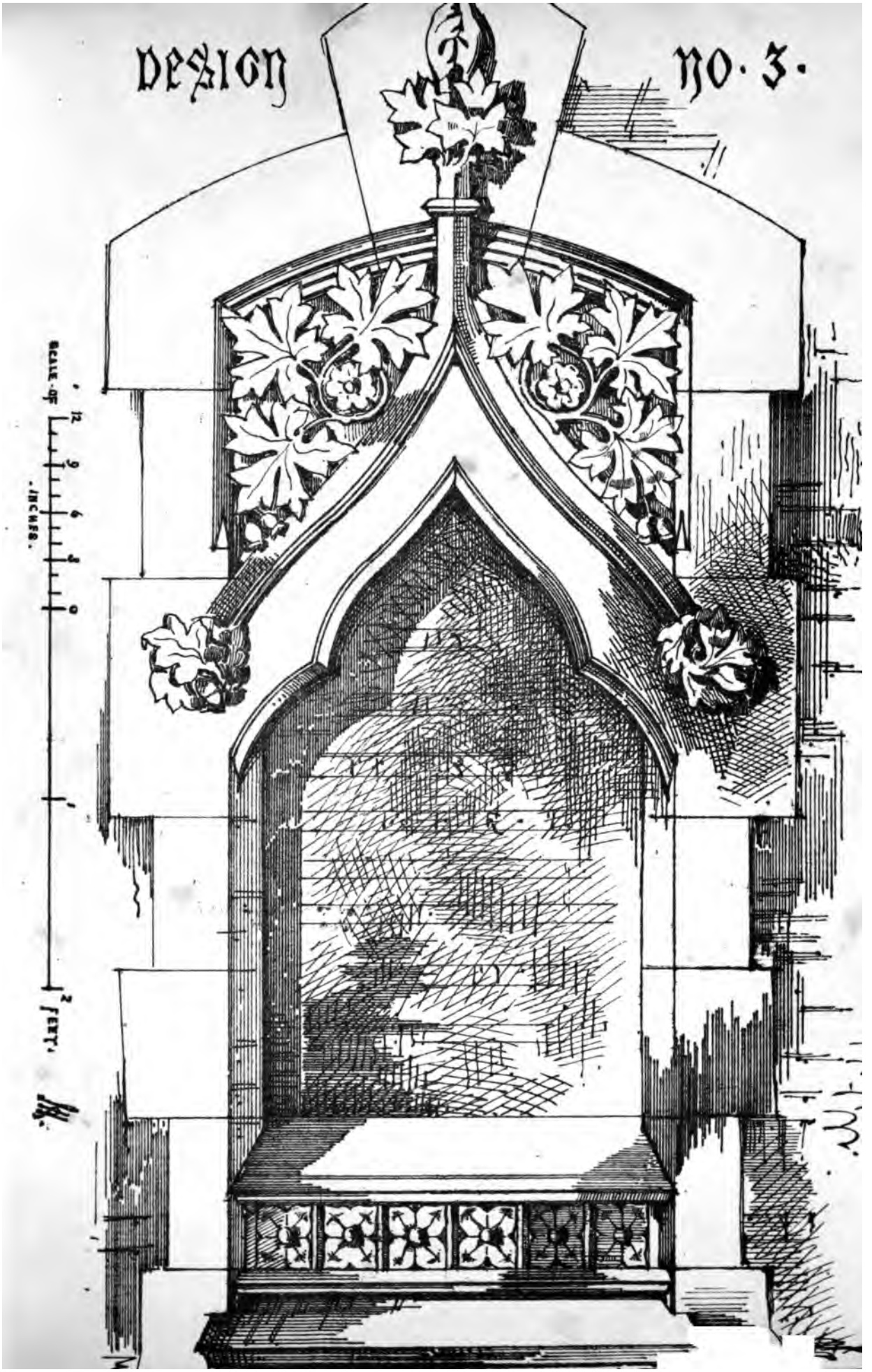
No I.
SCALE OF FEET.


DESIGN.
N° 2
SECTION OF ARCH MOULDING
A
6 3 0
INCHES
FEET


DESIGN NO. 3.
SCALE OF
12
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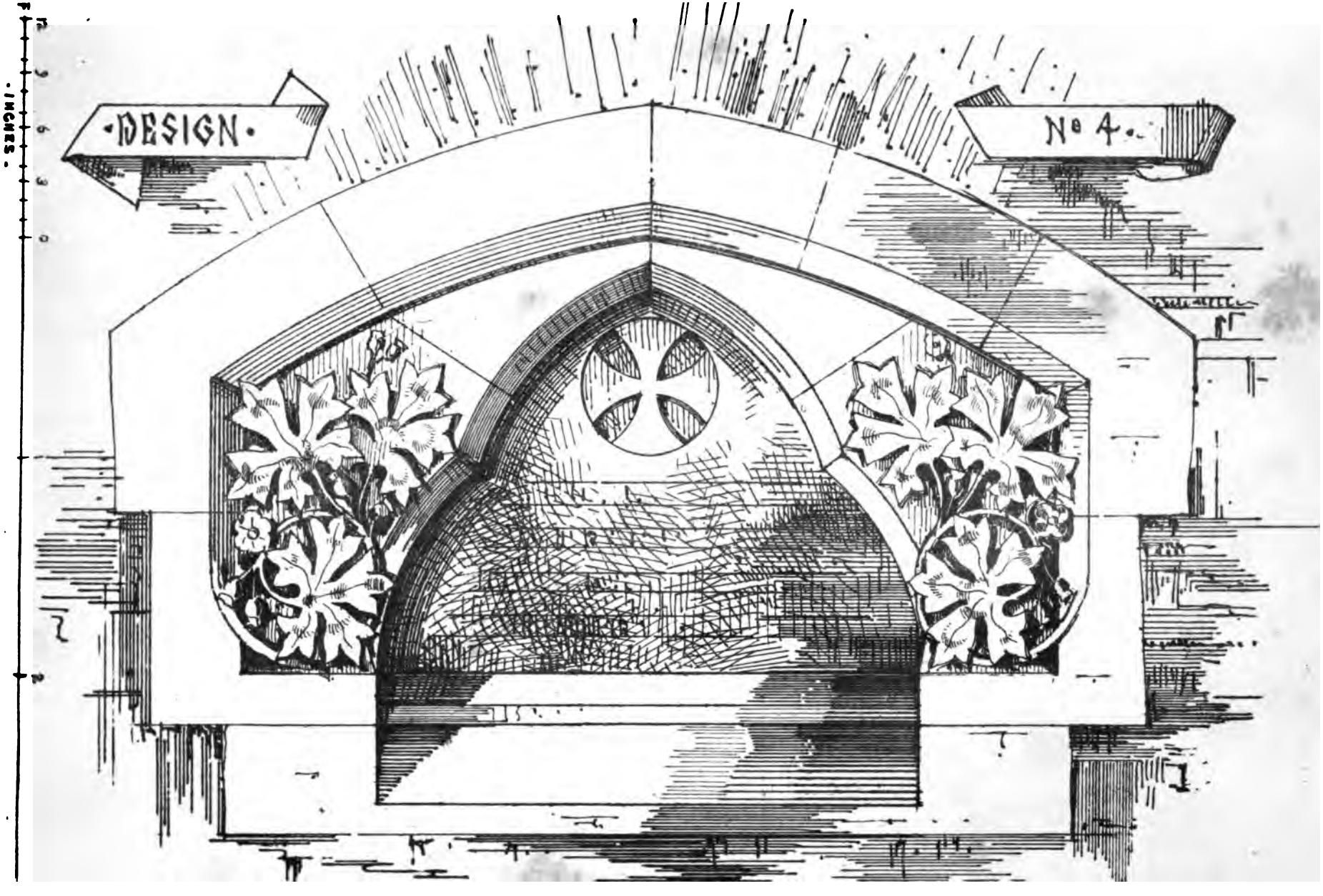
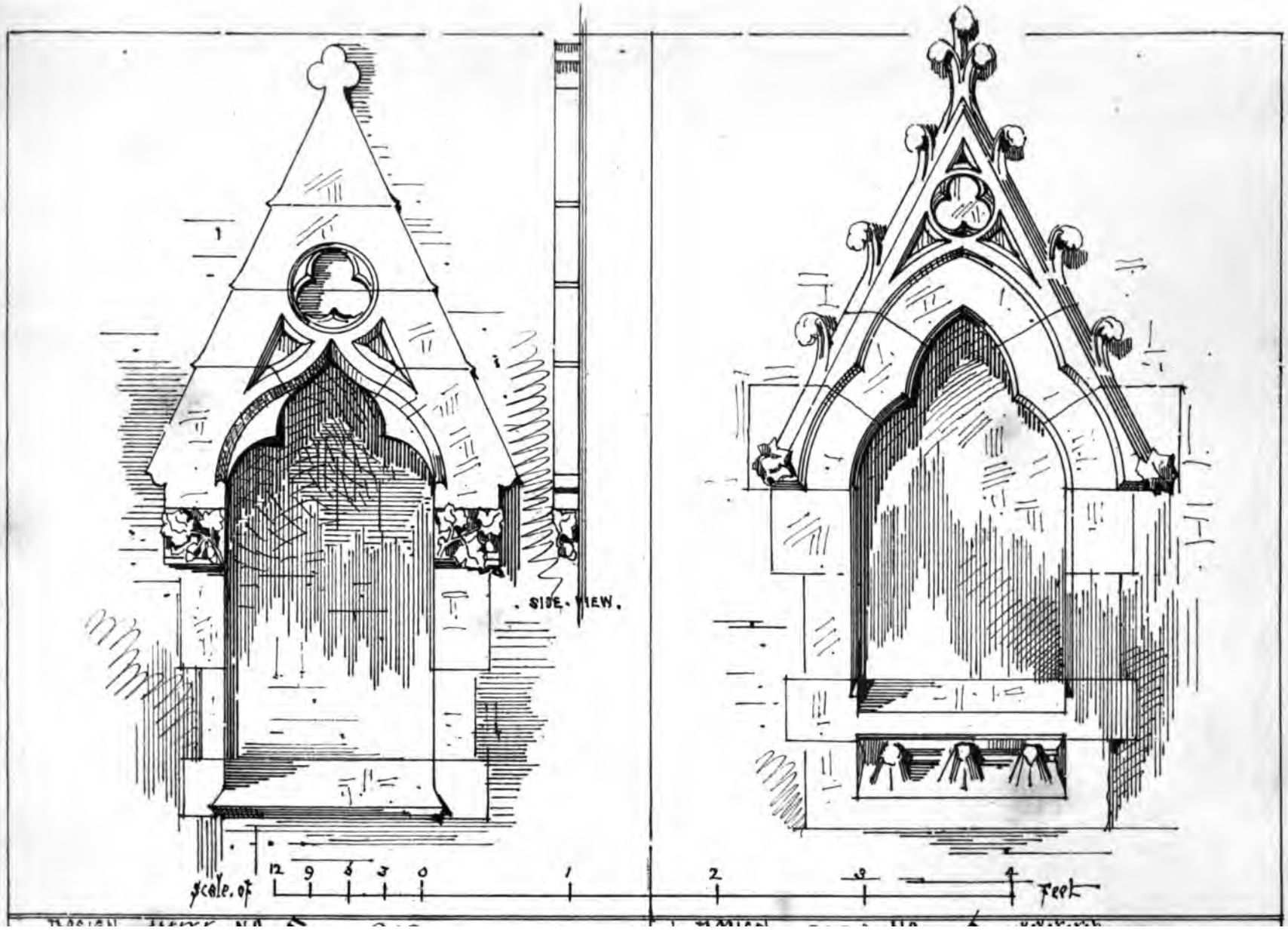
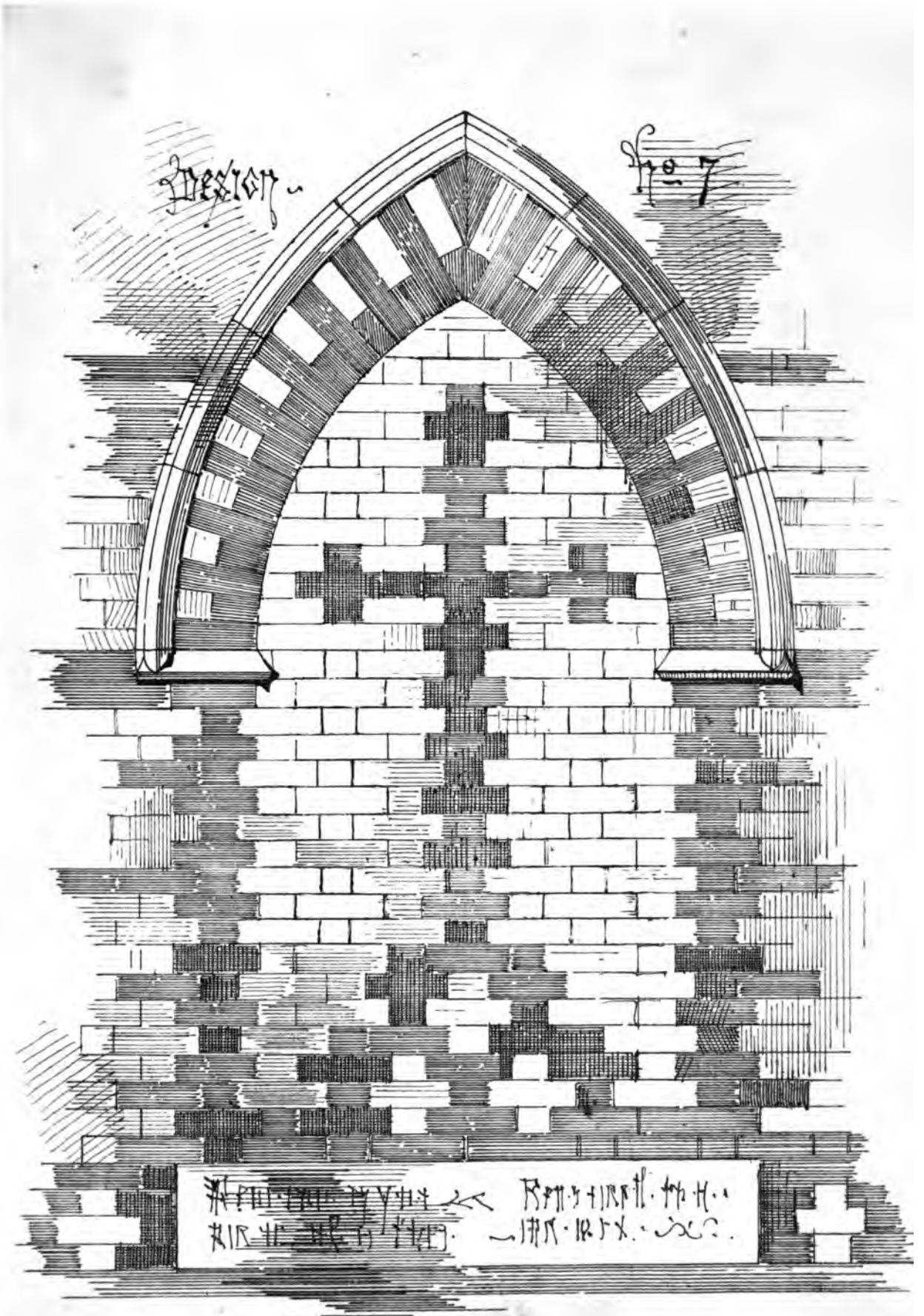
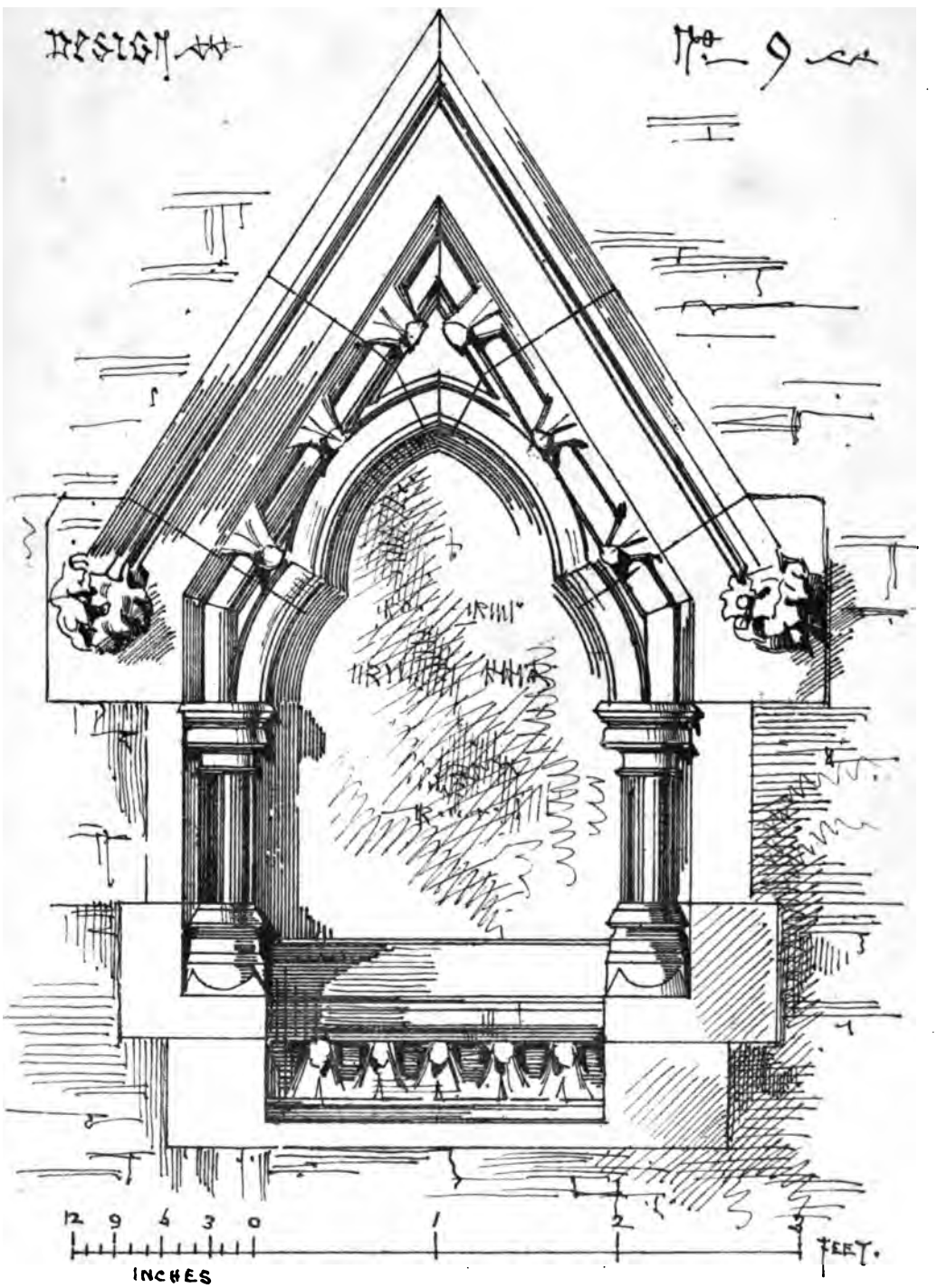
0
INCHES.
1
2
FEET.


·DESIGN·
No 4.
·INCHES·


SIDE. VIEW.
scale of
12 9 6 3 0 1
2 3 4 Feet


Design.
No 7.

DESIGN
No 8
12 9 6 3 0 1 2 3
FEET


DESIGN
No 9
12 9 4 3 0
INCHES
1
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FEET.